

HOME & DESIGN

Volume 2 No 7
₹250

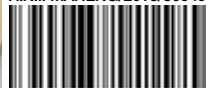
A Times of India publication

TRENDS®

BATHROOM SPECIAL



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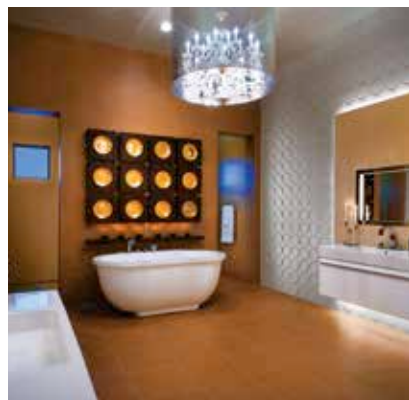
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Cover This master suite built by Oswald Homes draws references to the glamorous era with its ornate furnishings and antique-style cast-iron bathtub (see page 42)

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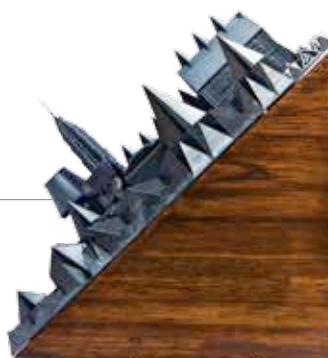


FROM THE EDITOR

From the 15th of last month, we officially opened to receive your entries for the **TRENDS Excellence Awards for Architecture & Design 2014**. www.trendsawards.in, our online gateway to your submissions has an all-new look; the awards details are all there along with in-depth information on last year's winners and the awards night. Do see.

ENTRIES ARE OPEN FOR TRENDS EXCELLENCE AWARDS FOR ARCHITECTURE & DESIGN 2014

The design world is one of the most dynamic there is, as thoughts and ideas progress so do their interpretations. When we looked at our unique TRENDS 3D printed Trophy this year, we felt like playing around with it some more. And said to ourselves, why not. So as we speak, its very talented designer, Ayaz Basrai of The Busride Studio, the fountainhead of the trophy's idea, is tinkering with the original design and reinterpreting it for 2014. Our categories are newer too – 24 to be exact which also include architectural and interior design photography.



What remains unchanged are the fundamentals. To be fair, transparent and exacting, with the highest of expectations, in search of good design.

In this month's TRENDS, the spotlight is on bath spaces. We have a mini digest of bath products that are faultless. As well as numerous features of extraordinary bathrooms from around the world. A must read is Akshat Bhatt's guest column as well as the interviews with designer Ashiesh Shah and light designer Abhay Wadhwa where they reiterate how architecture and design is frame of mind.

Enjoy.

PREETI SINGH



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Printed and published by Joji Varghese for and on behalf of Worldwide Media Pvt. Ltd. The Times of India Building, 4th floor, Dr. D. N. Road, Mumbai 400001 and printed at Rajhans Enterprise, No. 134, 4th Main Road, Industrial Town, Rajajinagar, Bangalore 560044, India.

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ECLECTIC BATHROOM SPACES & PRODUCTS FROM ACROSS THE GLOBE



Marrakesh from Kohler
(www.kohler.co.in)

Part of the Top Art Collection and named after the ancient capital of Morocco, Marrakesh is inspired by Moorish architecture and mosaics and stands out for its intricate and abstract floral patterns. Priced at ₹2,45,800



Cabinet Quadro from Bisazza Bagno
(www.bisazzabagno.com)

Strikingly contemporary and modern, this cabinet comes with a black and white mosaic floral print as its background. The shelves are made from glass.

The Bloem Rosso from Bisazza Bagno
(www.bisazzabagno.com)

This washbasin vanity and shelf unit is a custom-made bathroom fixture. Designed in bright colours, it has individually shaped mosaic elements that are used on the wooden base.



Hidden from MAKRO
(www.makro.it)

Designed by Giulio Gianturco, Hidden is a wooden box with a functional make-up box and a Corian washbasin. It is equipped with integrated stainless steel taps, mirror with magnifying lens, lowered shelves, object holder drawer, light and plug.





Nest from Park Avenue

(www.parkavenue.it)

Nest is the first collection of bathroom furniture designed and built around the needs of children, with the idea to make the monotonous task of bathing an enjoyable process. The range consists of a washbasin, bathtub and console in child-friendly shapes, details and decorations.



Axor Starck V from Hansgrohe

(www.hansgrohe.in)

Designed by Philippe Starck, this faucet is characterised by its simple, clear design based on the principle of geometric, purist forms that add a new dimension of clarity to the element of water.



Aqua Jewels from Idrosanitaria Bonomi

(www.idrosanitariabonomi.com)

Aqua Jewels is a collection of sparkling chromed brass multi-faceted bathroom fixtures, designed by Marcel Wanders. The collection includes several pieces designed specially for Bonomi and also includes a shower, basin, bidet and accessories.



Sensory Sky from Dornbracht

(www.dornbracht.com)

Rejoice, a part of the Sensory Sky collection makes showering a unique experience with different types of rain, fog, light and fragrance that creates choreographies, inspired by weather and moods of nature.



Mr. T from Sooda-e Design Studio

(www.sooda-e.com)

A traditional toilet roll holder is transformed into a little man holding up a pair of dumbbells. Available in red and blue colours, it is priced at ₹2000 (approx.)



Axor LampShower from Hansgrohe

(www.hansgrohe.in)

Oki Sato of Nendo fuses light and water with the new Axor LampShower. According to Sato, "this is neither a lamp nor a shower, it is a hybrid." It has a wide-rimmed shower crest with an in-built warm ambient lighting. It can be mounted on a ceiling or against a wall.

SensoWash from Duravit

(www.duravit.in)

SensoWash is a toilet seat designed by Philippe Starck. The cutting-edge design aims to meet the need for hygiene, operation along with functionality. Available in three categories, it offers one an uncomplicated, sustainable lifestyle with its remote controlled functions.

Boing from Häfele

(www.hafeleindia.com)

Boing is a collection of vibrant washbasins that is suitable for children. Made using polyurethane, they are designed at a low height with a shallow base.

St. Trop from Duravit

(www.duravit.in)

St. Trop is the newest steam shower unit designed by Philippe Starck. Presented as a rectangular piece, it is ideal for corners and comes with a hand-held and overhead shower and steam showers.

**Bath from Sicis**

(www.sicis.com)

This bath comes shaped like a shoe with an exceptionally high heel, making it light, slim and sensual. It is embellished with an abstract decoration in gold.

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SPACES WE LOVE



Axor Bouroullec from Hansgrohe
(www.hansgrohe.in)

Put together by Ronan and Erwan Bouroullec, this collection allows one complete flexibility to design one's bathrooms. Designed under the motto of 'Feel free to compose,' the collection includes mixers with new spout heights, lever/handle versions and a wash table as well.



The Wanders Collection from Bisazza Bagno
(www.bisazzabagno.com)

The collection features a series of consoles and mirrors in black or white lacquered resin with smoked glass top, inspired by Baroque furniture. The white ceramic sink and the imposing white fibreglass bathtub reinterprets a classic bar of soap.



**432 Park Avenue,
New York**

(432parkavenue.com)

Located in the tallest towers of New York, this bathroom suite stands out for its clean lines juxtaposed against uninterrupted dramatic city views.



**Madikwe Hills Private
Game Lodge,
South Africa**

(www.madikwe-game-reserve.co.za/madikwe-hills)

What makes this bathroom special is its outdoor setting.

Situated on a hill in the Madikwe Game Reserve it brings across a completely new bathing experience with its outdoor showers and tubs that also allow one to literally feel one with nature.

ON: AN ARTIST WHOSE WORK I LIKE TO MOST INCORPORATE IN MY PROJECTS



ARJUN MALIK

MALIK ARCHITECTURE, MUMBAI

An artist whose name comes to mind is **Manish Naik**. His works are conceptually pure and process driven; yet he is able to cleverly create differentiation within a homogenous materiality. I have always described his work as having an ineffable quality of 'brutal delicacy,' being visually arresting at first glance, while simultaneously luring you into a labyrinth of crevices and details.

MONICA CHAWLA

ESSENTIA ENVIRONMENTS,
GURGAON

Mrinmoy Barua is a young Delhi-based artist and I've been in love with his works for the past seven years now. He specialises in depicting movement through still art. It blends well with my versatile style that ranges from classic to minimal. I feel his style is not one of the usual and is a perfect fit for homes and corporate spaces alike. There are textures, techniques, bursts of colour, bold mature strokes, versatility and newness in each work. He has grown on me so much that I now proudly own seven of his works that I see everyday at home and at work.





PURAN KUMAR

PURAN KUMAR ARCHITECTS, MUMBAI

Art is one of the most significant aspects of interior design and is usually integral to the spaces designed by me. It is very difficult for me to pick one single artist, since our projects showcase the works of many illustrious and well-known artists, who are all well respected names in the field. However, if I were to pick one name, it would be **Prabhakar Kolte**. He is an abstractionist par excellence whose simplistic style of using bold strokes along with bright colours is quite exceptional. There is a sense of calm vibrance and tranquility about the spaces where the master's works adorn the walls. He is equally deft at creating the abstract magic with his black and white works as well.



SUPRAJA RAO

DESIGN HOUSE, HYDERABAD

Sumanto Choudhury is an artist whose work I like. His work has a lot of colour and many a times it also adds a three dimensional aspect. This is especially clear in our monochromatic schemes or dark colour schemes where his work adds a sudden burst of colour.



KOHELIKA KOHLI K2 INDIA, NEW DELHI

Art is subjective. As an architect and designer, I have a preference of the type of art I like to hang in a home. But, I think because art is truly personal, it is not something that I dictate for a client. Personally, **Irena Vezin** is a German artist whose abstract artistic expression I love and admire. I own her work in my personal collection. Her work is attractive, striking and colourful and can transform any space.





SIMEEN QURAISHI
MORIQ INTERIORS, HYDERABAD



AMIT KHANNA
AMIT KHANNA DESIGN
ASSOCIATES, NEW DELHI

We generally like to encourage the work of new artists that respond to the existing spatial constructs. And one such artist is **Neha Grewal**. Her works are in a multitude of formats. Her canvases are large scaled, yet have imagery of many things happening simultaneously. One would relate her work to Persian miniatures where time stands still, and the viewer gets a moment in that time frame, a bird's eye view of the complete bigger picture. Her earlier works on paper are resplendent with an illustrative quality, rendered in pencil, charcoal, acrylic and watercolour washes. The entire visual comes together like a smorgasbord of events, happening at various time frames, but connected in the form of the theme by an invisible umbilical cord of experiences and memories.



The artist I would name is **Niladri Paul**. I simply love the irony in his work and also admire the way he intertwines realistic lines with abstractionism. I think he is fabulous with his selection of colours.



JEYANTHI
NADESALINGAM
JR+A, GURGAON

The ceramic artist, sculptor and potter **P Daroz** is synonymous in our large-scale architectural ceramic installations. His work is subliminally beautiful, innovative and always delightful. Whether he's creating miniature ruins of lost cities, exquisite seabed sculptures or magnificent wall murals, columns and gateways, his work never ceases to amaze.

- Compiled by Dushyant Shekhawat

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ARCHITECT **ASHIESH SHAH** DISCUSSES HIS DESIGN APPROACH TO FINDING BEAUTY IN THAT, WHICH IS IMPERFECT AND INCOMPLETE



Why did you choose to venture in the field of interior design and architecture?

I was always fascinated with design and architecture. Painting is something that I have done since I can remember. I believe it all started from there. When I was studying dentistry, I realised quite early that it wasn't something I felt passionately about. It didn't have any room for freethinking and creativity like in architecture or design. I always had the need to create something and architecture seemed like the right choice. However, over time I became more interested in design-based practices as well.

What role does art play in architecture and design?

When you really think about it, it's hard to imagine a history of art without that of architecture. Major cultural eras from the Baroque to Art Deco, Art Nouveau and Modernism cannot be conceived without the history of architecture.

How has stumbling upon the Japanese Wabi Sabi philosophy changed or influenced the way you approach design?

My practice has evolved over the years and with it my philosophy and aesthetics. What has remained constant however, is my belief in the aesthetic philosophy of Wabi Sabi, a concept derived from Buddhist teachings. It is the aesthetic of a beauty that is imperfect and incomplete. Asymmetry and asperity play a major role in my practice. I appreciate spaces that incorporate natural objects and processes and I try to maintain this principle in my own practice. Nothing is permanent, nothing is finished and nothing is perfect. The idea of balance also plays an important role in my design practice. A well-designed space is a balance between materials, textures, surfaces and colours.

What does good design mean to you?

Like all things, design is also subjective. That being said, well-designed spaces and even products, for that matter, share an essential characteristic; a balance between aesthetics and functionality.



Ashiesh Shah's home





Ashiesh Shah's home

What works are you most proud of and why?

My home. It is an expression of what I do and who I am. Apart from that, I have worked on some exciting projects with clients that were keen to experiment. But when you're designing your own home, there is this artistic freedom which you don't have when you're working on someone else's space.

When did you become an active art collector?

I started collecting almost 10 years ago, around the time I graduated from university. I've always enjoyed art and collecting became a great way to truly keep up with it. I am specifically interested in collecting South Asian art. Politics, gender materiality and physicality also play an important role in my selection.

Yours is a carefully curated art collection. What about a piece makes you decide to add it to your collection?

I initially collected Indian Moderns. Having grown up in Mumbai, I easily related to artists like FN Souza and the Progressives, but gradually I began collecting contemporary art, in terms of its concerns. I felt like they were relevant and ultimately reflected those of my generation. Collecting is not just for the super wealthy and it's definitely not about how much you spend. It's about what you spend it on.

Bijoy Jain is an architect you admire. What is it about his work that you like?

I love how he uses organic and natural materials in a contemporary way and balances it with natural materials into spaces.

How did your collaboration with Thierry Betancourt come about for The Bulb project?

I've been exploring lighting recently and I am



This image and below: Le Mill, Mumbai



particularly excited about my terracotta bulb project with designer Thierry Betancourt. I'm really looking forward to seeing how it evolves. But for more, you're just going to have to keep an eye out.

- Compiled by Amanda Peters

Ashiesh Shah is a graduate of the Academy of Architecture, Mumbai and Parsons The New School for Design, New York. An award-winning architect and interior designer, some of Shah's projects include Le Mill and Nido in Mumbai. Also an acclaimed contemporary art collector, Shah was named one of the 20 people to watch out for in 2011 by CNN GO.



Nido, Mumbai

“Architecture, like any other sensory engagement is interpretive - we react as our state of mind dictates,” says **Akshat Bhatt**



The rooftop extension in Vienna by Coop Himmelblau is the architectural equivalent of an encore at a concert. This charged piece of architecture draws many referential images; a bird, a fighter aircraft, a curious child peering over a parapet. Architecture, like any other sensory engagement is interpretive - we react as our state of mind dictates. There is an underlying story, but the emotive reaction to a space is metaphorical. The building is powerful but static.

How do people react to form and space? Space and form inspires reactions; we explore and exploit these in our architecture, yet the dialogue is one-sided based on the emotions of the user. With architecture that is static, the experience is subjective. The interaction between the user and the architecture is interactive from one end but not responsive.

Interactive architecture, intelligent environments, responsive environments, smart architecture or soft space is an experimental

path that architects started going down from the 1970's. A two-sided dialogue addressing parameters like adaptability of architecture, optimisation and humanistic applications was introduced. The space was ready to react to and interact with the user. Emotional and physical interactions through computation with physical counterparts became the new drawing board for experiments in architecture. Buildings that are alive, react to their surroundings, create virtual spaces and sense your reactions to adapt and change embody this new typology, a hybrid discipline where architecture interacts with programming, design and engineering to create adaptive environments.

For example, the Arab World Institute in Paris (Jean Nouvel, Paris, France, 1986), which has been awarded by the Aga Khan foundation, is best known for its distinctive element, a glass membrane with a metallic screen made from motor controlled apertures to modulate light, a supercharged brise soleil.



Facade of Arab World Institute, Paris



“Interactive architecture is a hybrid discipline where architecture interacts with programming, design and engineering to create adaptive environments”

The mechanism creates geometric motifs and is an active climate control device, like a traditional screen. It animates the interior, the exterior and references the cultural heritage of the client. This is intelligent design - it's dynamic, tells a story, and leaves a lasting impression. This wasn't the first time that an architect experimented with traditional motifs. J A Stein was well-known for using *jaalis* in his buildings, but they were artistic interpretations; staid, they were true to the material and the fundamental static dialogue remained. Jean Nouvel pushed the traditional motif into the 21st century with a building that demonstrated that the future could clearly reference tradition.

Around this time, a lot of people were experimenting with architecture that could create immersive environments or interactive non-static interpretations of conventional typologies.

Another example is the Tower of Winds (Toyo Ito, Yokohama, Japan, 1986). The intervention shows that a simple form can be used to create dynamic architecture that is a 12-storey tower made of steel, glass, air and light. This elegant, but primitive form changes appearance in response to wind speed and is a simple light sculpture. The response to climate and environment lends a dynamic character to the built form where some aspects of it are temporary but not arbitrary.

When I first saw Architectural Design (January - February 1998) titled Consuming Architecture in the library of the School of Habitat Studies, it featured a few immersive media

projects, including set design of U2's POPmart tour, in which two projects stood out for me.

The first was the Window & the Pavement at Selfridges on Oxford Street. The store is located at a quiet intersection and to activate the building at the street level an intervention was planned using the shop window to actively engage the passersby with a multilayered and entertaining image projection for the store. Flickering film and projecting light lured viewers in, while mirror films reflected their image back. The installation brought together video, consumer products, unexpected materials and special lighting to create intriguing and multilayered piece of temporary architecture. This installation appealed to the technologically handicapped person in me. It covered 31 shop windows, used CCTV cameras, TV monitors and played videos of shop-life using slowed down security camera footage with themes such as playing, parking, eating and dressing. It was an uncomplicated, voyeuristic, an animated presentation of real happenings. This was created by d-squared, a well respected, research-based collaborative design practice that existed from 1994-2009. The emotional platforms at which this intervention conversed with the viewer, and at the various levels that technology was woven into the idea of dialogue with the viewer, created an “interaction” through design.

The second was Jump Cuts (Diller Scofidio & Renfro 1996, San Jose, USA), staged during 1995 by an interdisciplinary practice that combines architecture with fine and performing



Blinkenlights, Berlin

“By visually stimulating the viewer, technology often creates an ambience, which might result in a short term visual engagement, but there is no memorable dialogue”

arts. They interpret the marquee through new seductive forms using sculptural, electronic and video elements. The permanent installation exhibits images and texts onto the street level, a great ground for interaction and reaction. Recorded and live sequences are shown to people outside the building, questioning which side presents a greater spectacle. Using simple projectors, mirrors and glass at unexpected angles, this experiment borders on being voyeuristic. An armature installed on the north facade of the theatre holds LCD panels that alternate with transparent surfaces, such that the resultant virtual accessibility of the space is endlessly called into question by alternating real view and view transmitted live from inside the building. This project takes the Selfridges project one step further to create an engagement with the viewer at many philosophical level of real and reel life.

Such interactive architectural projects soon started creating a market for new materials that could be experimented with, newer technologies that could be used to create newer environments. At the beginning of the mobile WAP revolution, Blinkenlights was presented to the world. The interactive light installation was commissioned on September 11, 2001 at Haus des Lehrers in Berlin, Germany, but it was lost in the political turmoil at the time. In the project, the upper eight floors of the building were transformed in to a huge display by arranging 144 lamps behind the building's front windows. A computer controlled each of the lamps independently to produce a monochrome matrix. During night time, a constantly growing number of animations could be seen, people could play arcade classic games on the building using mobile phones and could place love letters on the giant screen as well. Documentation and videos can be found on the Internet and on the website blinkenlights.net.

Blinkenlights was followed by two more installations, Arcade, Paris in 2002 and then Stereoscope at Toronto in 2008. Each time the level of interactivity, graphic resolution, media were upgraded and refined, the spirit remained the same though of simple but large visual elements. What made Blinkenlights special was the simplicity of the output; the most basic elements form simple shapes that trigger memories. The notion of using nostalgia and imagery but through new technologies, these projects addressed interaction from the humanistic level to a large-scale expression of private thought.

In terms of interaction at a more urban level, Schouwburgplein Square (West8, Rotterdam, The Netherlands, 1996) is designed, with custom furniture, crane-like lights and a hardscape pattern that reference the port of Rotterdam. This public space is flexible in use and changes throughout the day and from season to season. Four red lamp posts are operated hydraulically and extend up to 35 m high. These change positions at programmed times and also can be altered by people inserting coins into the coin-operated feature hereby changing the programmed settings. The project gives each user the power to change the environment that he is submerged in. Whether to alter aesthetics or just to interact remains to the user's discretion.

Over the years, technology has made large-scale immersive installations easy, but I can't help but feel that they've flattened out intent and experimentation both in terms of experience and engagement like the ION in Singapore, which merely projects oceanographic images on the floor and ceilings. The problem with product-based interventions is that they leave no space for individual expression. The overall experience is slowly dumbed down, and the result is a contextual, available for mass application, compromising the identity of the original architectural installation.

Mechanical devices that are available for dynamic surfaces (Danpalon has a triflector based privacy screen, Hunter Douglas makes louvers and aerofoils) pale in comparison to well detailed architectural elements. And they definitely pale in comparison to some of the ideas proposed by Kas Oosterhuis in his HyperBody studio at TuDelft, the most recent of which is the Robotic Building that proves that architectural endeavor is limited only by our mind.

Using technology to achieve interactive environments is one process, but using technology to create bright facades, which cloak the original intent of the architecture, is not what one would deem as interactive architecture. By visually stimulating the viewer, technology often creates an ambience, which might result in a short-term visual engagement, but the dialogue with the viewer and the architecture are dissolved; there is no memorable dialogue. Clarity of intent and a hybrid discipline of architecture with technology, virtuality and philosophy constitute interactive architecture, where expression and intent need to be the stars of the process to create a complex dialogue to engage the environment with the user through justified means.

Akshat Bhatt graduated with a B. Arch from TVB School of Habitat Studies in 2002. He worked in London with Penoyre & Prasad before founding his own studio, Architecture Discipline, in New Delhi in 2007. This multi-disciplinary design studio advocates the advancement of regional forms of expression through contextually charged and contemporary typologies.

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IWAN BAAN'S 52 WEEKS, 52 CITIES VISUALLY IMPLIES THE BOND HUMANS SHARE WITH ARCHITECTURE

Known for capturing his subjects in the context of their social environment; them being mammoth architectural structures, has often led photographer Iwan Baan to rent a helicopter or two for the task of shooting them in their 'natural surroundings.' His aim is to not just showcase the structure, but also highlight what is happening around, what people do there and what kind of role these subjects play in their lives.

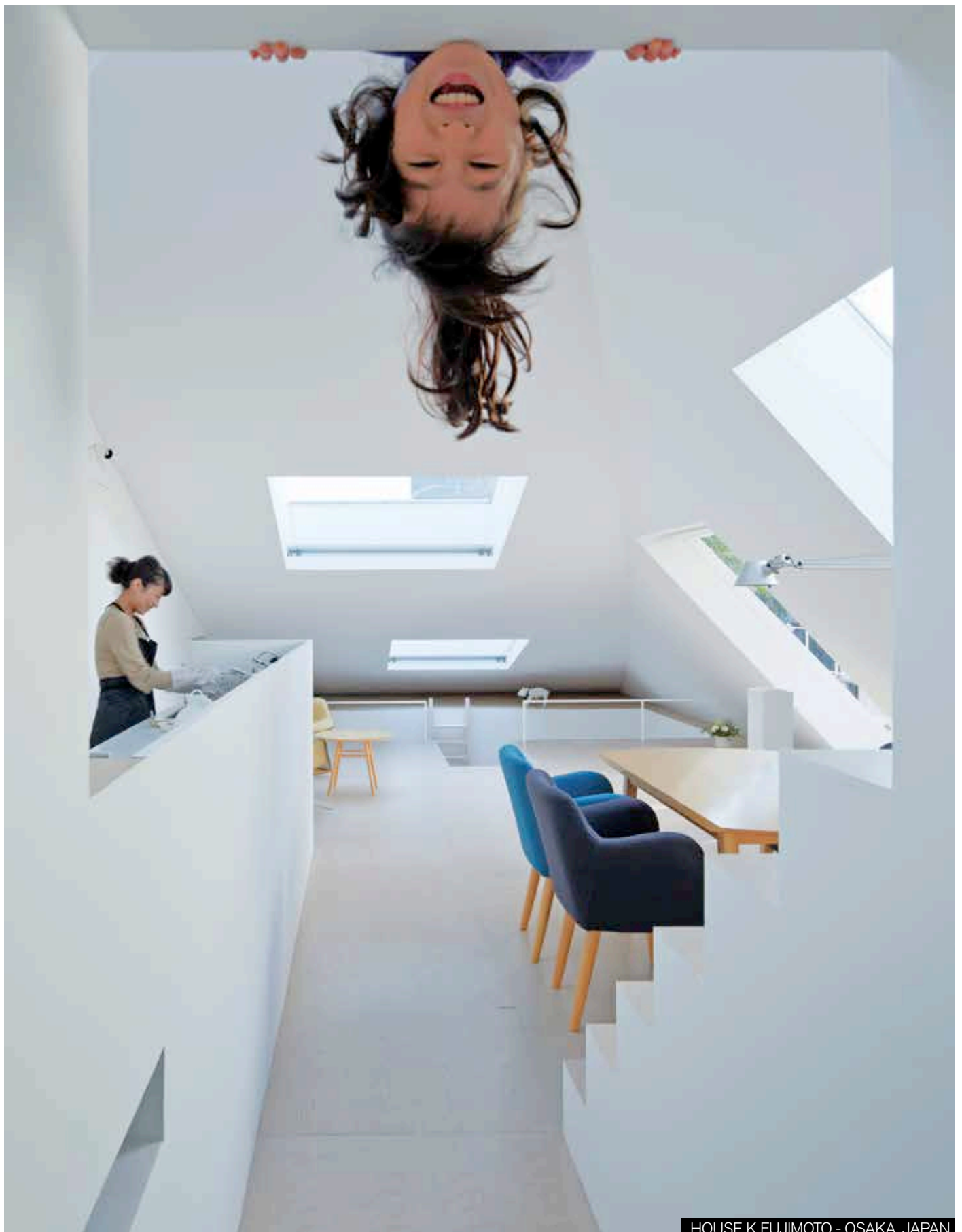
An alumnus of the Royal Academy of Art in The Hague, Baan moved to New York, where he worked as an apprentice with the photographer Mark Seelen.



NEW YORK



© IWAN BAAN X8; © DELFINO SISTO LEGNANI



HOUSE K FUJIMOTO - OSAKA, JAPAN





SERPENTINE SFA - LONDON, UK

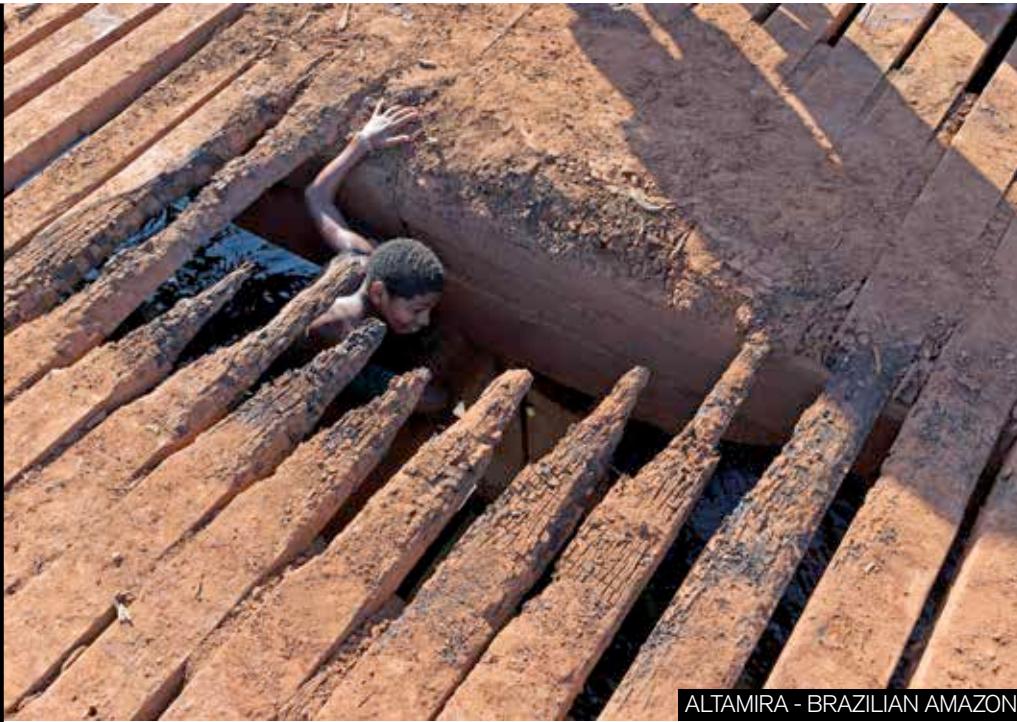
Baan started out as a documentary photographer when he serendipitously fell into the subject of architecture with architect Rem Koolhaas. He proposed to document a project of Koolhaas' firm OMA and the rest, as they say, is history. Apart from Koolhaas, Baan has collaborated with some acclaimed names, such as Frank Gehry, Toyo Ito, Steven Holl and Zaha Hadid. His unconventional approach to not shoot structures in isolation has made him the most sought-after name in architectural photography. Baan's busy schedule has led him to 'live out of a suitcase' round the year and this circumstance became the subject of his latest exhibition - 52 Weeks, 52 Cities developed for the contemporary art museum Marta Herford. The exhibit showcases the photographer's one-year journey around the world capturing outstanding construction projects as well as local homes often in surprising places. Baan accompanies this with a commentary on human living and survival strategies. The 52 images catalogue sites from 'Zabaleen Cairo' to 'Allahabad, India.' It also includes his iconic shot of New York after Hurricane Sandy.





ZABALEEN CAIRO





ALTAMIRA - BRAZILIAN AMAZON



MAASKANT - ROTTERDAM, THE NETHERLANDS

As quoted on *Dezeen*, Baan explains, "Most people know my photography from the commissioned architecture work but there are also a lot of other places that fascinate me, that show how people are building informally. My work is about looking at all the different aspects of building and the built environment, from the very well-planned cities to what people build themselves out of necessity."

- Compiled by Amanda Peters



WHY DO RUSHDA HAKIM & RISHITA DAS OF DESIGN OFFICE VALUE TRENDS?

TRENDS is a fountainhead of inspiration. It acts as a push for designers like us and also encourages one to expand the creative horizon and simultaneously serves as a guide to readers who are looking to do up their personal spaces. It is one of the few publications that has successfully managed to strike a great balance between Indian and international content both in terms of features and products. We have come to expect tasteful, large-scale and stylish projects with an extensive source list from the featured stories. We must add that our favourite section is Iconic Design section in the magazine.

Founded by Rushda Hakim and Rishita Das, Design Office is a Mumbai-based multidisciplinary design studio. Before founding the practice, Hakim worked with prominent architect Pronit Nath and also was an interior stylist whereas Das is a product designer as well as an interior designer. Design Office is an amalgamation of Das and Hakim's diverse design inspirations. Their projects include retail stores, offices and residences. Some of their recognised projects include designer Shantanu & Nikhil's store in Hyderabad and Mumbai and the office of FoxyMoron, one of the country's leading social media agencies.



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Volume 2 No 6
₹ 250

A Times of India publication

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THE LUXURY EDITION



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LIGHT DESIGNER **ABHAY WADHWA** TELLS US HOW A LIGHT FIXTURE IS NOT MERELY A FORM OF ILLUMINATION BUT A TOOL OF STORYTELLING



You were initially pursuing architecture. What made you suddenly venture into light design?

As a young boy, I loved to create and had a knack for making things and that was the prime reason why I enrolled for architecture at the JJ School of Architecture in 1987. While I was in college, I was not a very focused student and was involved in organising college shows and fests.

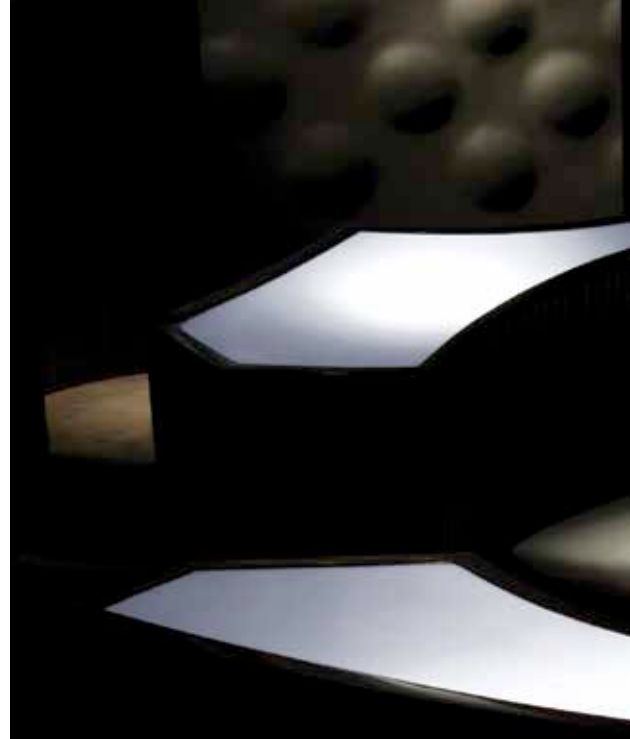
There was this one particular students conference of architecture that I was organising, which had musicians coming and playing. Just before we were about to begin the man who was in-charge for the light and music needed some help and I volunteered to help him out to set the stage. So I climbed up on the catwalk and was setting up the lights and the moment I finished and the lights went on, I knew I wanted to venture into light design.

In those few seconds I knew this is what I wanted to do. It was almost like an instant realisation. Now when I look back, I still get goose bumps because I did not realise I was going to stick with it for this long but even back then I knew that I loved it.

What would you call as the turning point in your career?

The turning point would have to be my time at the Lighting Research Center at RPI in upstate New York. I moved to it after my time at University of Southern California. I had one year at USC and that was fun but this was real, a serious boot camp and I was working as a research assistant for my stipend and I was doing an unfunded thesis that was published in technical papers.

This is what I wanted to do, I wanted to learn light design right down to the last bit, so that I could really craft it. Mark Rea, the director of my centre



who is still a great friend, told me something very special once I finished the programme. He said, "When you came in, you were all over the place and we straightened you out." Frankly, I don't disagree with that. I was all over the place. They channelised me. From being a crazy kid who was doing everything, they straightened me out and I have no problem in accepting that because he was and still is one of the best vision scientists in the world. He once said, "If you are a good scientist then you need to design and if you are a good designer you need to know how the technical stuff works."

You see that realisation, left side, right side of the brain, that's rubbish. I think both sides of the brain have to work with what I do. In architecture also it's not about one side of the brain, the left side of the brain. If you're really creating architecture, you can't really do it without knowing the technical side. So in that its kind of bauhausian, like the Bauhaus School, that you need to know your craft. I have always been fascinated by the German and Japanese system of being apprentices in order to learn your craft.

What parameters do you take into consideration while executing your light design?

When I look at a space one of the first few things one would take into consideration would be of how one would approach it, where the poetry lies, where is the emotional connect and where is the science. Functionality is another important aspect. Also there needs to be a connect with the architecture and how to augment the light with it. So after the initial analysis, we start looking at is the focal points of a project. Light is not merely an illumination. It is a storytelling and an illustrative medium.

How do you help your client in choosing the right light?

It depends on who they are and which part of the



Blue Frog, Mumbai

world they are from. But in general we love to work with clients who are involved in projects. Some designers might term that as interference but I love that. Light is a facilitated medium and not a dictatorial medium. Frankly, when I don't have feedback from clients, that's when I get really worried because that means that project will not get to its maximum utility. There is poetry but when poetry is left uninterpreted then it's lost.

How would you define the current state of light design in India?

I think it's a vendor product driven culture. Many people do presentations on light fixtures but no one is really initiating a dialogue on space and light. There is limited analysis and enquiry into how it should be. I have so far not been excited by any work done by an Indian light designer and I don't feel very happy to acknowledge it.

What are the current trends in lights?

The whole planet seems to be engulfed in the LED trend. Fortunately, unlike other trends in the past, fiber optic lighting being one of them, this developing trend has promise. It is predicted that 70% of the world wide lighting market will belong to LEDs and its cousins. This trend has been building for the past 20 years, since Shuji Nakamura invented the white LED. As designers, we must see this as a harbinger of a shift in paradigms, and not just a new technology to replace the current lamp technology. It bothers me when LEDs are described as a replacement technology - it is much more than that, and really prompts us to rethink how we see architectural spaces and the role of the 'light bulb.' In New York, I teach a class on 'What will 2020 Bring?' and the biggest point that I make is that we are really selling ourselves short if we see the LED technology as just the new bulb technology.

"There is poetry, but when poetry is left uninterpreted then it's lost"



DLF Cyber Hub, Gurgaon

The Golden Temple, Amritsar



The Monsoon Club, USA



You have also designed solar-powered LED homes and street lamps as part of an NGO project. How did this come about?

We did this even before LEDs and solar were considered cool and in fashion. This was in 2002 and I had just started my practice in New York. I had friends in Africa and India and through them I started developing a system of lanterns, street lights, bus shelters, which we called the tree of light and other related products. Some of the ideas were realistic and the others, not as much. It was a great project, as I was working on these products to be developed and built locally by the communities- imparting knowledge of sustainable systems and LEDs.

Blue Frog is one of your most popular projects in Mumbai. How did it come about?

The lighting for Blue Frog needed an analysis of the

architect's intent. Through dialogue and sketches, we reached that magic moment of inspiration, lighting and thunder, which usually gives you visual clarity on what the space should look like. That's all. The lighting solution is rather simple and arriving on these simple solutions takes much longer than a complex and busy solution.

What factors did you take into consideration while doing Alila Diwa Hotel in Goa?

It was all about contextualising the light to its locale. We worked very closely with the owners to come upon the right solution. Darkness and local crafts and materials were embraced. What we have is a sincere project of light harmoniously blending with the architecture, not in your face, but caressing and urging you to relax and let your hair down, and really soak in the architecture and the natural beauty.

What projects are you currently working on?

At a recent leadership conference for 40under40 (I am an alumni from the 40u40 club from 2009), I heard many attendees referring to the size of their projects. Though size is important for our work, it is really about how we were able to innovate and create experiences. My current favourite project is a sculptural installation in the UN plaza in New York, on the abolition of slavery. Working on this project gives me goose bumps. Besides this, we are working in 22 countries and counting- I see myself as the lighting nomad. We are also working on master planning projects in Egypt, hotels in Nigeria, youth center in Oman, a city for 100,000 residents in Dhahran, and a 14 million sq ft mall and two hotels in Central Asia. Size is important, but it is really how you make life's better with light that drives us.

- In conversation with Kamna Malik

Headquartered in New York City, AWA is an international architectural lighting design firm founded by Abhay Wadhwa. His work involves designing and implementing lighting solutions for infrastructural, hospitality, commercial and residential projects. His endeavour is to light spaces in manner in which they evoke the senses rather than being a empty areas. Some of his well-known projects are Brigade Gateway Complex (Bangalore), India Bulls Centre (Mumbai), Peak Tower (Hong Kong), etc. With clients in over 22 countries, he has also associated with some of the best architectural firms like HOK, Perkins Eastman, SOM, etc.

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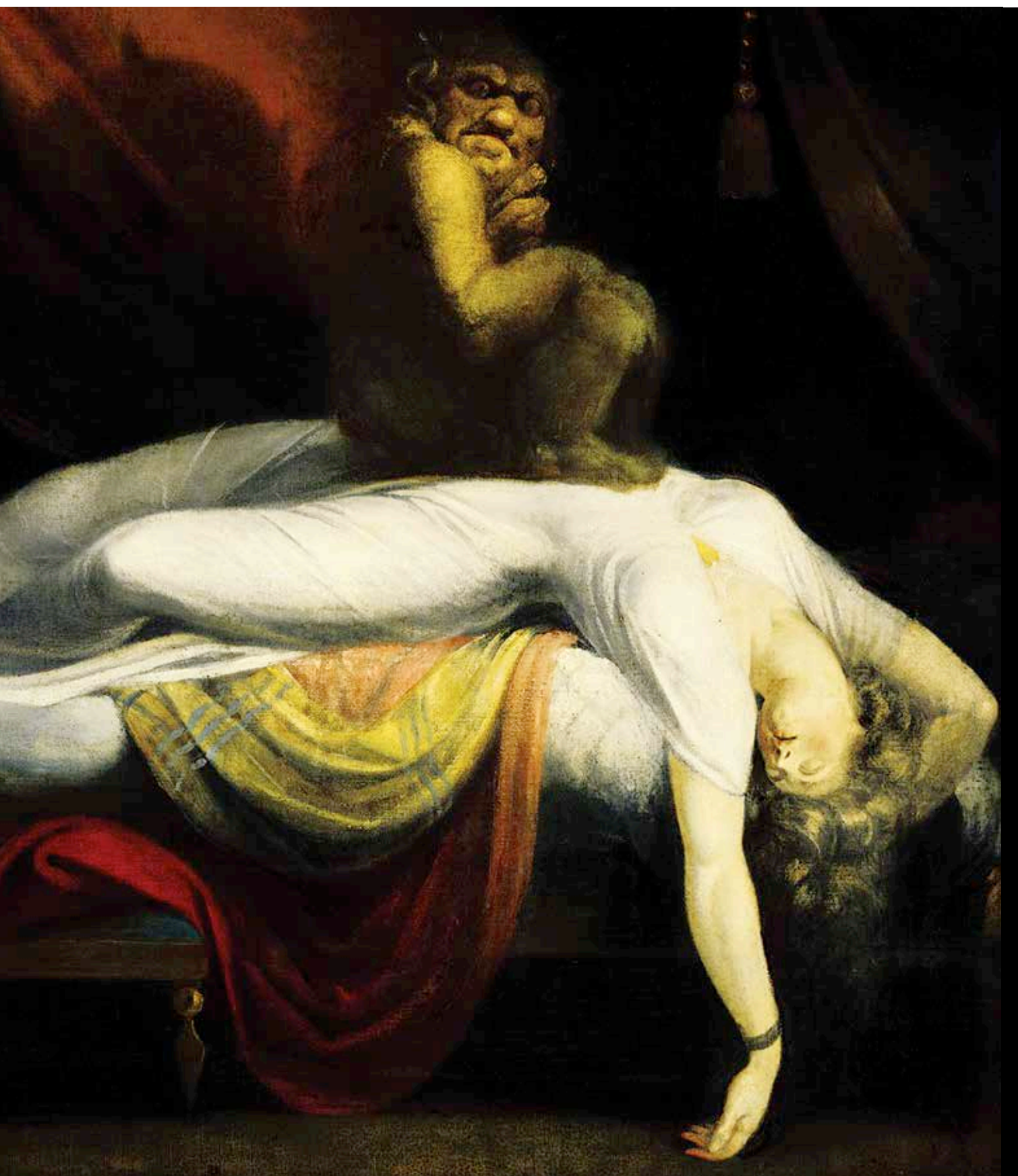


ICONIC DESIGN: THE NIGHTMARE (1781), HENRY FUSELI

GIRL INTERRUPTED

Swiss born artist Henry Fuseli painted one of the iconic paintings of the Romantic Movement, *The Nightmare* in 1781. When displayed at the Royal Academy exhibition in London in 1782, it shocked visitors with its explicit portrayal of a dream-state. What you see is a woman lying on her bed with her arms stretched out and an incubus resting on her chest, which is the mare of nightmare. It comes from the old English word *mara* (evil spirit that tortures humans as they sleep) and this is giving her nightmares, which is represented by the horse's head peeping out from the curtains with empty eye sockets and flared nostrils. Through his use of composition and chiaroscuro, he paints a picture of vulnerability and suggests that the woman is simply dreaming, but the representations of her dream (the incubus and the horse) fill the viewer with dread. The painting is owned and currently on display at the Detroit Institute of Arts, USA.





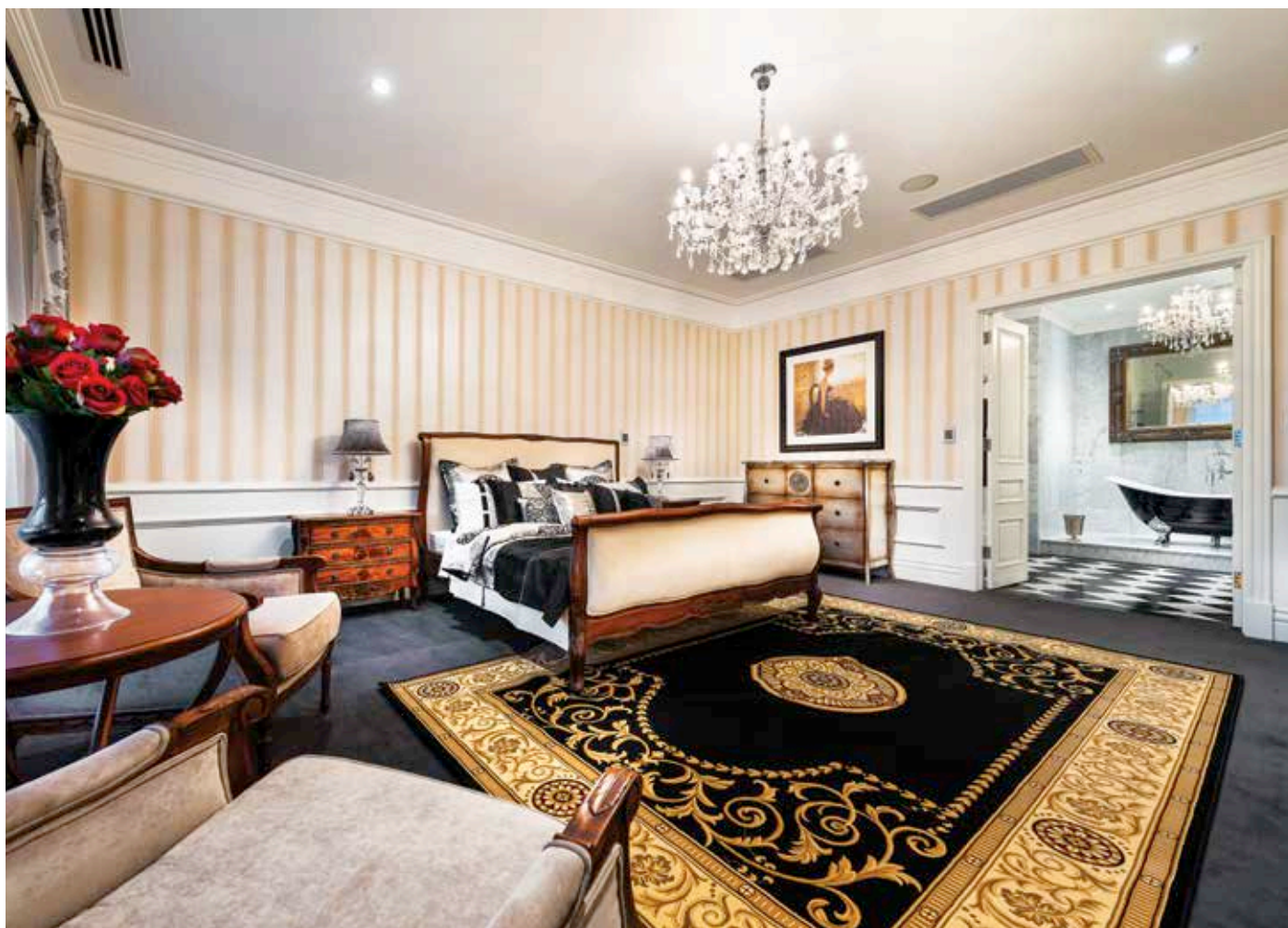
BATHROOM DESIGN





MASTER SUITES





PUTTIN' ON THE RITZ

Everything about this master suite, from the ornate furnishings to the antique-style cast-iron bathtub, references a more glamorous era

When you enter a suite in a five-star hotel, you close the door on the world outside and walk into a private sanctuary.

That is precisely the feeling created by this master suite in a new display home built by Oswald Homes.

At 800 m², the house itself is grand, and the master bedroom has similarly grand proportions – it is large enough to boast a seating area. But the pièce de résistance is the view through wide doors to the bathroom featuring a large antique-style clawfoot tub on a raised plinth.

A tiled floor with a black-and-white chequerboard pattern laid on the diagonal serves to lead the eye directly to the tub, which is also dramatic in black and white.

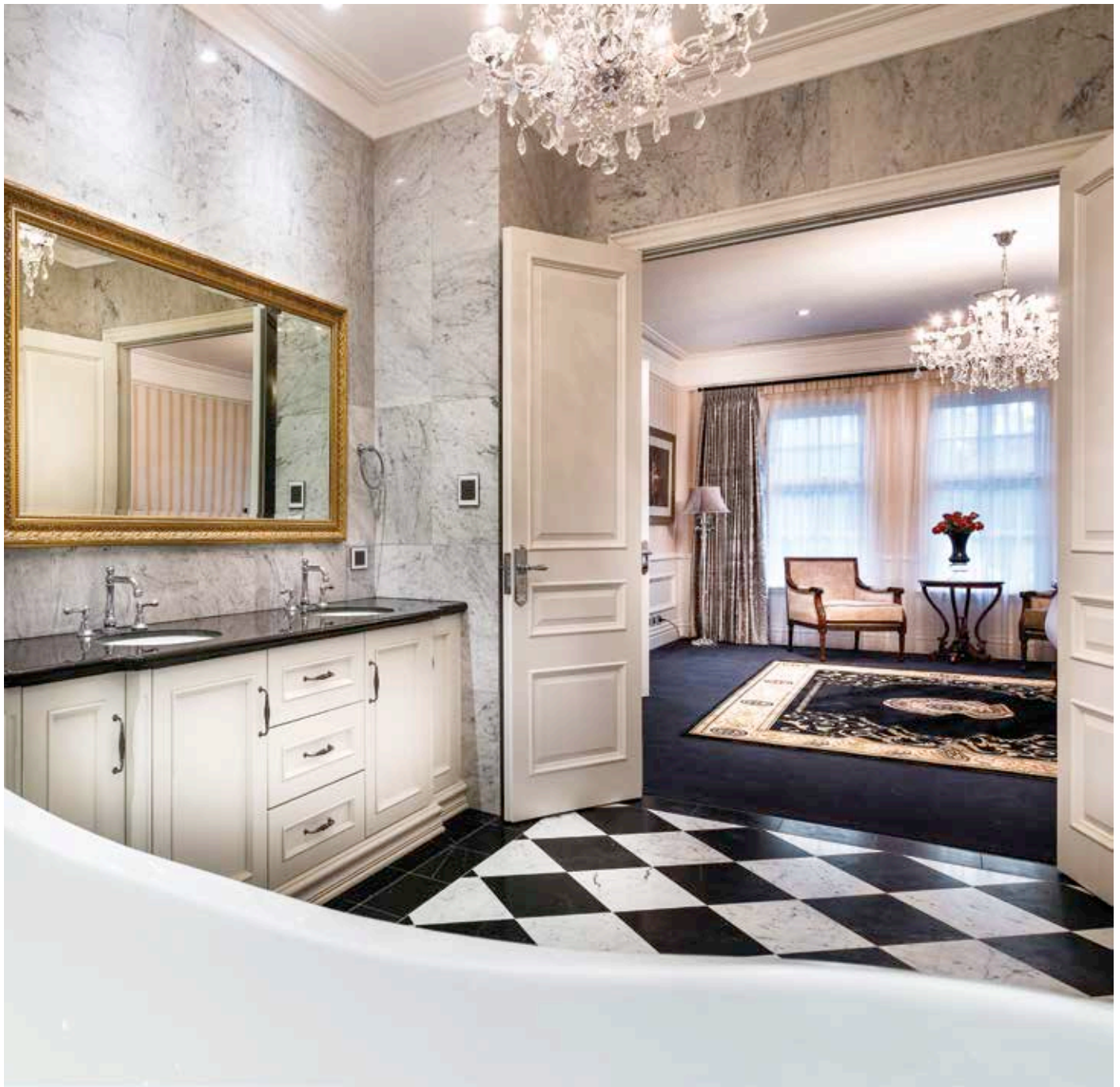
The look is not severe, however – the white marble tiles have grey veining that helps to soften the look.

With character all important, the design team chose to line all the walls with Bianco Carrara marble tiles – the same marble that features on the plinth. This provides a strong visual continuity and conveys an old-world aesthetic.

***Preceding pages:** Although this bathroom features a limited palette of materials, it has plenty of glamour, thanks to the dramatic positioning of an antique-style clawfoot bathtub on a marble plinth.*

***Facing page:** All the walls, including the shower niche, are lined with Bianco Carrara marble tiles, which provide textural character.*

***Above:** The colours in the master bedroom – black, gold and silver – set the tone for the bathroom beyond. Regency-style wallpaper, a dramatic area rug and a wide opening to the bathroom are distinctive features of the suite.*



Above: Chandeliers reinforce the glamour in both rooms. The bathroom also features antique-style mirrors that reflect the sparkling light.

Right: Luxuriating in the bathroom is even more relaxing with music – the suite incorporates a reticulated sound system.

*Story by Colleen Hawkes
Photography by Joel Barbitta, D-Max Photography*



The Manhattan vanity cabinetry is similar to the kitchen cabinetry, with hand-painted recessed panel doors and fluted mouldings.

Other special features that enhance the glamorous look of the suite include gold-framed mirrors, the chrome clawfoot legs on the tub and sparkling chandeliers in both the bedroom and bathroom.



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QUIET AND CALM

This master suite with a meditation room won the NKBA Trends Innovative Bathroom award – the design is by Leonie von Sturmer

The bathroom is often the only place in a home where peace and privacy are a given. Many suites are created to enhance this sense of escape and respite – and none more so than this restful Japanese-influenced design.

Here, the owners bought the adjoining apartment and combined the two to create this luxury master suite. The brief to Leonie von Sturmer was to include a bedroom, ensuite, and separate office, together with a meditation room with a tea centre and separate lounge area.

“The couple wanted the suite to have a serene mood and follow the seven aesthetic



principles used in traditional Japanese garden design," says von Sturmer. "These include simplicity, asymmetry and understated beauty; together with a sense of nature, tranquillity and freedom from habit. The spirit of these principles is carried through all spaces in this expansive, spa-like master suite."

In keeping with a resort-style sensibility, the bathroom includes a Japanese soaking tub and a luxurious steam shower. Von Sturmer set the tub in a raised plinth to accommodate the one metre depth required. The plinth was necessary because the apartment tower is built entirely of

concrete, which meant there was no under-floor space to utilise.

The plinth, steps and shower cubicle are all in porcelain tile with a wood-inspired pattern, combining a natural aesthetic with a practical water-resistant surface. And while the bathroom follows age-old design concepts, it also achieves a modern air, evoked in its clean lines, off-centre marble basins, sculptural tapware and curved stair handrail. The bathroom walls are finished in a hand-applied, textured plaster which has been highly polished. This creates a damp-resistant, almost

These pages and following pages: Italian porcelain tiles resembling timber planks contribute to a natural aesthetic in this master bathroom by Leonie von Sturmer. At the request of the owners, the space adheres to traditional Japanese principles of good design. The soaking tub is set within a raised plinth to accommodate its depth. White Corian vanity tops with natural stone basins add a touch of luxury.









luminous surface.

The bathroom is on one side of the suite, connecting through to the master bedroom with the meditation room, office and sitting room beyond. Sliding shoji screens were integral to the design, partitioning the areas to avoid a direct sightline from the bedroom to the office or meditation room.

"The black-lacquered tea area, at one end of the meditation room, has a Bisazza mosaic splashback depicting cranes in flight before the rising sun," says von Sturmer. "The Northern Star is set to the north within the tile square,

which is inlaid in the pale timber floor."

Genuine tatami mats were imported for the meditation and tea room, and have been laid in a pattern said to bring good fortune. To enhance contemplation, a poem has been etched into the plaster wall above the black lacquer and marble prayer table.

"Offset elements, singular features, and natural surfaces have all come together to create a serene, inspirational environment."



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Facing page: A black lacquer tea cabinet features a mosaic splashback depicting cranes in flight. The dark cabinetry plays off the black marble prayer table in the meditation area.

Above: With no sub-space available in the apartment, the designer had to build up the floor in order to be able to inset the tatami mats.

Story by Charles Moxham
Photography by Jamie Cobel



A PLACE BY THE RIVER

To complement an idyllic, marshland setting, this master suite appears to have evolved over time – much like cabins in a hunting lodge or fishing camp

A peninsula in the marshlands of the South Carolina Low Country, with water on three sides, is an enviable location for a vacation home.

Because the setting is so compelling and has a long history, the property owners Rick and Kathy Fairman, wanted their vacation home to reflect the local architectural heritage rather than the McMansion-style houses popping up elsewhere in the neighborhood.

Interior designer Gregory Vaughan of Kelley Designs Inc says the house has a

board and batten exterior, and the rustic ambience continues on the interior.

"The master suite, for example, has painted butt boards on outside walls, and has been designed with the hunting lodge, fishing camp style in mind. Even the position of the suite – in a wing of its own off one end of the house – is designed to look as though the rooms could have evolved over many years. The bathroom, with its furniture pieces, could have once been a bedroom, with plumbing brought inside to provide facilities."

Vaughan says the starting point for the design was a glass-fronted armoire by Four Hands, found at the Highpoint International Furniture market. Made from reclaimed wood, the armoire has a white interior, which appealed to Kathy.

"She also loves the armoire's hardware mechanism, where the bolts open with the pull of a long rod."

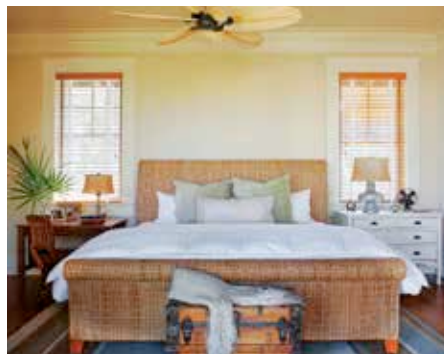
The other furniture, including two recessed medicine chests copied from old photographs, was custom manufactured by John Zoot of Wood Creations.



“John was able to translate our ideas with great attention to detailing – the medicine cabinets even have dark bronze latches that probably date back to the ‘30s.

Other hardware and the bronze faucets are also true to the design, and in keeping with the look of the clawfoot tub and the perceived era of the home.

Vaughan says Kathy loves the idea of items gathering a patina. The hammered copper sinks will gradually change color, as the house itself will change as it settles in and weathers over time.



Facing page and left: A traditional fireplace adds a cozy ambience to this master bedroom in a new rustic home beside the water in the South Carolina Low Country. Traditional painted butt boards on the walls and an old-style ceiling fan convey the look of a traditional fishing camp, and the sense that the rooms have evolved over many years.

Above: Furniture pieces define the master bathroom, enhancing the look. The clawfoot tub is positioned beside the window, so the owners can enjoy the light and view while bathing. The painted wood vanities feature Persian Pearl granite tops with hammered copper basins.





Architect: Wayne Windham, Wayne Windham Architect (Bluffton, SC)

Interior designer: Gregory Vaughan, Kelley Designs, Inc (Hilton Head Island, SC)

Builder: The Stringer Group

Cabinet company: Wood Creations, Inc

Bathtub: Sunrise Specialty from Ferguson

Vanities: Painted, with Persian Pearl granite tops

Basins: Bates & Bates in hammered bronze from Ferguson

Faucets: Rohl in Mayan Bronze from Ferguson

Shower door: Frameless pebble glass

Bedroom flooring: Oak by Rick Bent Flooring

Tile flooring: AKDO ceramic tiles in Olive Blend and Medium Brick from Savannah Hardscapes

Wall tiles: Traditions in Tile and Stone ceramic tile in Bone Crackle Tagina from Savannah Hardscapes

Lighting: The Light Post

Accessories: Rohl from Ferguson

Story by Colleen Hawkes

Photography by Atlantic Archives



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Left: Old school-style light sconces and custom medicine chests copied from old photographs enhance the sense of a home that has evolved over time. The vintage feel is also reinforced by the latch hardware on the chests, and the glass-fronted armoire, which is made from reclaimed wood. This piece also features old-style hardware, with a single pull rod that opens locks at the top and bottom.

Legend to plan of master suite: 1 foyer, 2 first bedroom, 3 master bathroom, 4 closet, 5 second bedroom.



CHERRY ROSSO



PINE RECO

LARGER THAN LIFE

The new NITCO Magnified range of large format GVT & PGVT tiles promises to highlight your spaces

Space is a luxury in today's day and age. And sometimes they can come across as cramped, leading one to feel claustrophobic. NITCO Tiles have understood this importance of opening up a space and have launched NITCO Magnified. Available in three variants - Wondrous Wood, Stellar Stone and Marble Mammoth, the wood-inspired range comes in 198x1200 mm size and uses a six-colour prism printing HD digital technology to imagine the exact impressions of wood.

As nature is known to have a calming effect on one's senses, it has thus become a quest to incorporate it into one's personal space. NITCO's Wondrous Wood range reinterprets wood-like textures to suit the modern contemporary space whilst bringing one close to Mother Nature. The large size format of these tiles opens up the space.

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- ☐ Inside Outside
- ☐ Domus
- ☐ GoodHomes India Magazine
- ☐ Others (Please specify) _____

8. Your interest in architecture/design/decor is:

- ☐ As a professional in the field
- ☐ Purely as a hobby
- ☐ As a teacher/lecturer
- ☐ As a student
- ☐ Other work related interest
- ☐ Others (Please specify) _____



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Q9. How interesting do you find the different sections in Home & Design TRENDS?

	Very Interesting	Quite interesting	Not interesting	Don't read it
Design in context	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Portfolio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Architecture on the road	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My view	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guest column	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Iconic design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Properties on the block	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Gallery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Showcase	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q10. How would you rate the variation of the featured projects?

	Very Interesting	Quite interesting	Not interesting	Don't read it
Residential projects (homes, apartments, show flats)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Commercial projects (offices, hotels, restaurants, buildings)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q11. Which of the following topics you would like to read MORE about? (Tick the ones that you prefer)

	Very Interesting	Quite interesting	Not interesting	Don't read it
Interiors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New products	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Columns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New Properties	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Newsmakers and upcoming architects/designers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Architecture and design news	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New residential spaces	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
More of global design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Commercial spaces (offices, hotels, restaurants, buildings, etc)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q12. Please indicate your extent of agreement with each statement mentioned below:

Projects featured in TRENDS are relevant

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

TRENDS keeps me informed on design and architecture happenings

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

Products published in TRENDS are helpful

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

The language used in the magazine is simple and easy to follow

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

The magazine is a trend setter for my house

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

The variation of content is better than any other related magazine

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

It helps me to be well informed on décor and architecture trends

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

The magazine tells me about industry related popular personalities along with the upcoming ones

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

TRENDS highlight brands from across the globe

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

I refer to TRENDS when I to do up my residence, office, shop or any other space

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

The advertisements in the magazine help me for my house

- ☐ Totally Agree ☐ Somewhat agree ☐ Neither agree or disagree
☐ Somewhat disagree ☐ Totally disagree

Q13. How do you rate TRENDS on the following parameters:

	Excellent	Good	Average	needs improvement
Quality of content	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relevancy of content	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of printing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of advertising	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of layout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/> Availability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Subscriptions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q15. What do you consider to be the biggest improvement that could be made to Home & Design TRENDS and why?

Q16. Were you aware of TRENDS Excellence Awards?

☐ Yes ☐ No ☐ If yes, how _____

Q17. From which of the following portals have you ever purchased a digital edition of Home & Design TRENDS?

☐ Magzter ☐ Zinio ☐ Readwhere ☐ Some other portal
☐ Have never purchased a digital edition

Q18. How often do you read online edition of Home & Design TRENDS?

☐ Every issue ☐ Most Issues ☐ Occasionally ☐ Never

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Q19. Full name: _____

Q20. Email address _____

Q21. Gender: ☐ Male ☐ Female

Q22. Postal details:

Your Postal address: _____

City/Town: _____

State/Province: _____

ZIP/Postal Code: _____

Country: _____

Q23. Your age:

☐ Below 25 ☐ 26-30 ☐ 31-35 ☐ 36-40 ☐ 41-45 ☐ 46 and above

Q24. Monthly household income:

☐ Upto Rs. 75000 ☐ Rs. 75001 to Rs. 100000
☐ Rs. 100001 to Rs. 125000 ☐ Rs. 125001 to Rs. 150000
☐ Rs. 150001 to Rs. 175000 ☐ Rs. 175001 to Rs. 200000
☐ Rs. 200001 and above

Q25. If you are a design professional, are you:

An interior designer ☐ An architect ☐ A product designer ☐

☐ Others (Please specify) _____

Q26. Highest educational degree:

☐ Secondary/Higher secondary ☐ Graduate
☐ Post Graduate ☐ Doctorate
☐ Diploma - Computer / Engineering / Designing / Others
☐ Others (Please specify) _____

Q27. What is your working status:

☐ Student ☐ Housewife
☐ Working full time ☐ Working part time / Freelancer
☐ Entrepreneur / Businesswoman / Start-up
☐ Other (Please specify) _____



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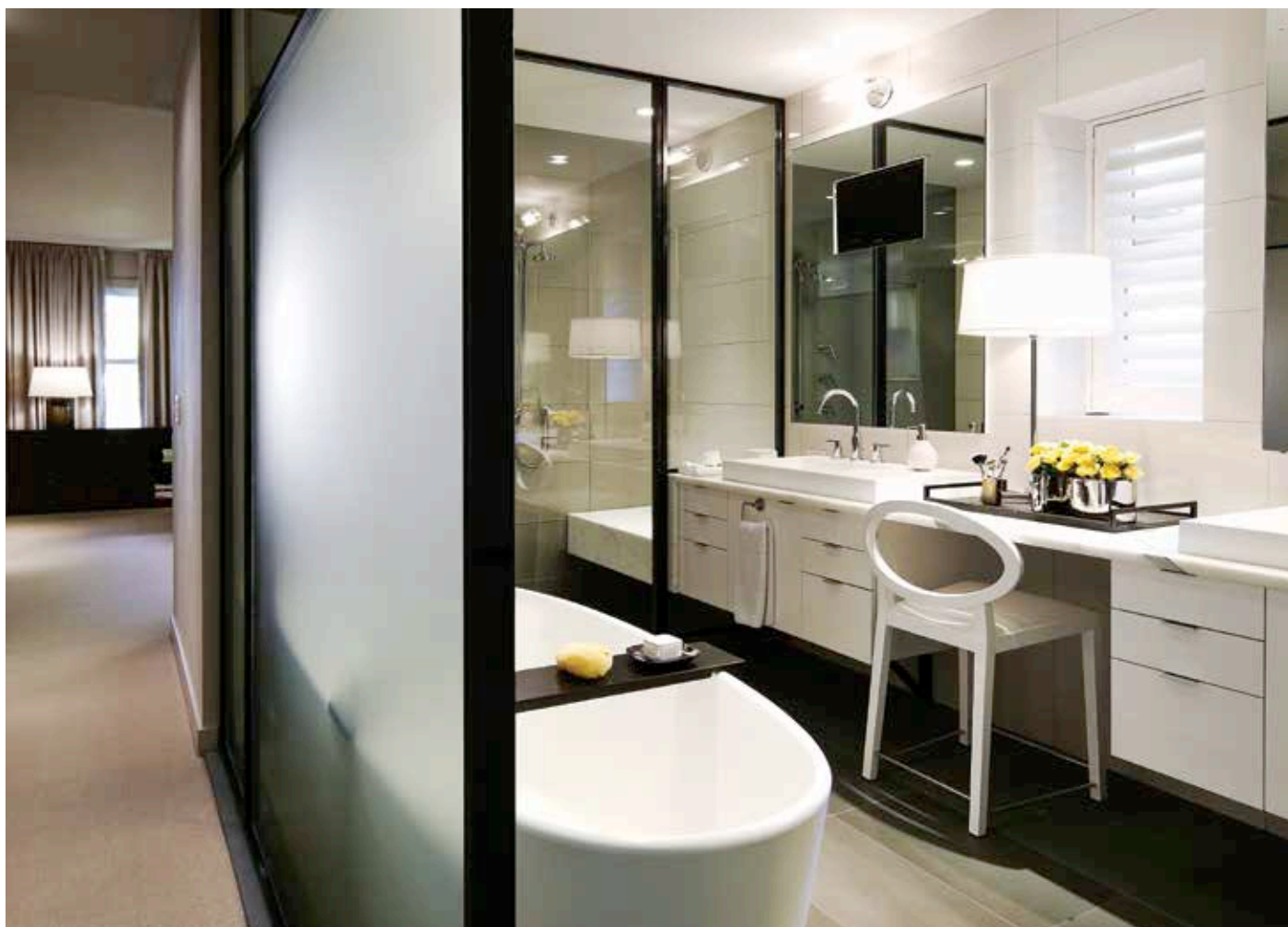
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Lifestyle Partner



REMODELLED BATHROOMS





MONOCHROME MAGIC

Sleek in black and white, glass and steel, this remodelled master bathroom is a nod to the subtle Art Deco styling evident in the rest of the 80-year-old house

Interior designers are often asked to create a contemporary interior, but invariably this is with a soft edge. For this bathroom renovation, however, there was no softening required – the owner wanted a slick, sharp, edited look.

Designer Shelly Handman says the new bathroom replaces a Japanese-styled room with a huge soaking tub that took up most of the space. The bathroom was also very enclosed and compartmentalised.

“The new owner wanted a much more open, flowing space, and it was important to bring light into the long, dark hallway leading to the

bedroom,” Handman says. “Consequently, the existing walls were replaced with very sleek Mondrian-style glass and steel partitions that pay homage to the subtle Deco styling that can be seen in the baseboards and mouldings.

“We played with different glass opacities within the space – the glass beside the hallway is sandblasted to allow plenty of diffuse light to pass through. To provide more privacy in the toilet room, these glass walls are laminated, while the shower walls are clear glass.”

Sharp contrast is created between the powdercoated black steel and the crisp, white

***Facing page:** The shower occupies the full width of the bathroom at one end. This features backpainted glass walls. The grey veining in the Calacatta Gold vanity top is echoed by the colour of the paint and tiles.*

***Above:** This remodeled master bathroom features sandblasted glass walls that bring light into a long, formerly dark hallway. The crisp, pared-back design presents a modern take on the Mondrian style, says designer Shelly Handman.*

Architect: Helen Lee, Tao + Lee Associates (St Louis, MO)
Interior designer: Handman Associates team (Chicago, IL)
Builder: Higginbotham Bros, Inc
Cabinet company: Classic Woodworking, Inc
Bathtub: Victoria & Albert
Tub filler: Kohler Purist
Vanity sinks: Lacava Luce
Vanity cabinetry: White lacquered
Vanity countertop: Polished Calacatta Gold marble from Stone Fabricators Inc
Faucets: Grohe Atrio in polished chrome
Shower fittings: Newport Brass East Linear in polished chrome
Plumbing fittings supplier: Crescent Plumbing Supply
Shower glass door: Troco Custom Fabricators
Mirror: Custom by Higginbotham Bros, Inc
Wall tiles: Ann Sacks Lucian glass tile in Smoke with standard glossy finish; Ergon Basic wall tile in Super Extra White Levigato Lucido Rettificato finish from Ergon Engineered Stone North American
Floor tiles: Honed marble
Accessories: Newport Brass East Linear hooks from Studio 41; Waterworks Resin soap dispenser; black tray from Barney's New York; silver vase from The Find; Horn make-up brush cup and Horn bowl for bath salt from Handman
Sconces: Artemide Acheo from Source of Light
Lamps: Nessen Lange from One Source
Side table: Arteriors Lawson from Creative Visions in Marketing
Window treatment: Faux wood shutters from Linda Fluchel Interiors

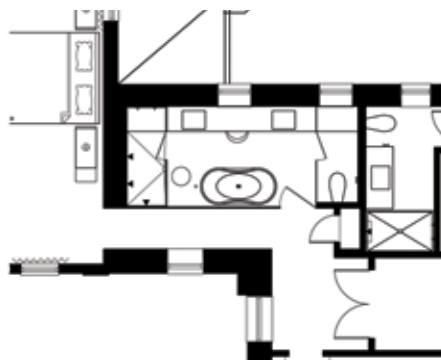
Story by Colleen Hawkes
Photography by Wesley Law

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Above right: Another glass door opens to the separate toilet room. The ribbon of floating cabinetry extends through into this room.

Right: The bathroom occupies a central position beside the main hallway.



freestanding oval tub and the vanity cabinetry, which appears to float above the floor.

"To provide an airy look and the illusion of more space I didn't want anything reaching down to the ground," says Handman. "The vanity extends like a ribbon right through the glass wall and into the toilet room."

The designer says the owners' preference for Calacatta marble on the vanity top determined the grey tile colour – the shade matches the veining in the marble. In the shower and toilet, the walls feature gray backpainted glass that makes a glossy contrast to the honed marble floor tiles.

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Gupta

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Lifestyle Partner





Not everything is a perfect fit when you move to a new house. And for many people the time to call in a designer is before the move, not after.

That's precisely what the owner of this home did – designer Angelica Henry ASID was commissioned to undertake a whole house remodel, with a particular emphasis placed on the master suite.

"The existing bedroom was

very plain with no particular features worth saving," she says. "The bathroom featured dark wood finishes, tumbled stone and glass blocks. It also had a large tiled tub deck – it was simply not inspiring.

"The owner wanted to push the design boundaries, with a suite that was more akin to a luxury designer hotel. He said he just wanted to walk in and go 'wow'."

Henry gutted both spaces, demolishing the existing soffits in the bedroom and introducing new ceiling mouldings in a custom circular pattern. This motif helped to define the entire suite.

"I put a false wall behind the bed, so we could add a light feature that doubles as an artwork," she says. "This features dark wood that has been laser cut – the pattern

was inspired by a floral motif that is a reference to the owner's cultural heritage. This panel is backlit with coloured lighting that can be changed, although the preference is currently for blue."

Henry says she wanted a more minimalist, jewel-like look than traditional nightstands. She achieved this with floating mirrored shelves on both sides of the bed.



LAP OF LUXURY

With its jewel-like interior and artistic design approach, this remodelled bathroom recalls a boutique hotel suite, which was just what the owner ordered

The tub deck was replaced with a freestanding Eago bath – its rounded form echoing the curves of the circular motif. The bath sits beneath another large installation designed by Henry, which features a collection of bowls finished in gold leaf and mounted in dark wood frames.

The vanities are also wall mounted – on shimmering textural gold linen.

“I wanted the vanities to be displayed as artwork,” says Henry. “The effect is heightened by the LED back lighting, and integrated lighting within the mirror. To keep it simple and clean-lined, I did not opt for vanity light fixtures.”

The designer also added painted wall panels with a custom routed circular pattern, and warm gold tiles that wrap the vanity walls and floor.




Facing page: Cantilevered vanities like works of art appear to float off the wall in this remodeled bathroom, designed by Angelica Henry ASID. The Moooi chandelier has a mirrored shade, with the mirror becoming invisible when the light is on.

Above and left: Before the remodel, the bathroom featured old-style glass blocks and a tiled tub deck. The wall, which is in front of a double shower, was filled in and tiled, and a freestanding tub introduced.

Interior designer: Angelica Henry
ASID, Angelica Henry Design
(Scottsdale, AZ)
Builder: McKnight Construction
Bathtub: Eago from Ferguson
Vanity unit: Duravit from Ferguson
Faucets: Graff in polished chrome
Wall behind vanity: Elitis vinyl
wallcovering in Gold Shimmer
Floor and wall tiles: Pravia porcelain in
Ochre from Villagio Tile
Lighting: Moooi shade from
Sun Lighting
Accessories: Waterworks

Story by Colleen Hawkes
Photography by Mark Boisclair

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Right: The master bedroom is also
unrecognisable from the original.
To frame the windows, the designer
introduced decorative sheer shades,
with blackout blinds behind. The
ceiling was also changed – soffits
were removed and new custom
mouldings added. These feature a
circular pattern – a motif repeated
in the bathroom. The artwork
above the bed, designed by Angelica
Henry, is in laser-cut wood in
a floral pattern, backlit with
coloured lighting.





TEXTURES & COLOURS





BYZANTINE MOOD

A glittering swathe of mosaic tiles over ceiling and walls creates an ethereal atmosphere in this spacious master bathroom

Sometimes the impact of a particular design element can be more dramatic in real life than it appears on the plans. With this scenario, you may be tempted to throw caution to the winds and turn this asset into a central feature.

When owner Cedric Brown set eyes on the barrel ceiling in his master suite he took such positive action. Brown says the arch was higher and more arresting than he'd expected.

"To optimise its presence I decided to face the ceiling in bronze mosaic tiles and run these down the walls as well, making the space seem even more lofty than it actually is. And the light

reflected from the thousands of glass mosaics further enhances the drama of the bathroom."

Designer Steven Gamper says the room incorporates other luxurious touches.

"These include a refined, elongated ebony vanity with stepped-out elements, signaling the position of the freestanding countertop bowls.

"The ebony is repeated on the large wall mirror frames – this makes a connection to similar treatments in the adjacent master bedroom," says Gamper. "A circle motif also features, in the window at one end, an antique mirror at the other and on the custom doors."

Facing page: A glass shower stall helps ensure nothing detracts from the sparkling mosaic surfaces in this bathroom by designer Steven Gamper and owner Cedric Brown.

Above: The oversized wall mirrors match the generous scale of the bathroom and bounce light across the space. The long vanity has a floating aesthetic, in keeping with the owner's request for a spa-like air.

Architect: John Knight AIA,
John Knight Architecture (Atlanta, GA)
Interior designer: W Cedric Brown
Bathroom designer: Steven Gamper,
CSI Kitchen & Bath Studio
Cabinet company: Leicht USA
Builder: Southland Custom Homes
Cabinetry: Matte ebony, natural
Tub: Jacuzzi from Ferguson Supply
Vanity countertop: Quartz
Basin: Vero Vessel by Duravit
Faucets and shower fittings: Axor by
Hansgrohe
Hot water system: AO Smith from
Ferguson Supply
Shower stall: Any Glass
Floor tiles: Porcelain Brushstrokes with
straight border and weave inset from
Ceramic Technics
Wallcoverings: Ralph Lauren
Mt Rainier from Home Depot
Shower tiles: Porcelain in Brushstroke;
glass accent tiles in Stream
Ceiling and wall tiles: Glass mosaic
tiles in Stream
Lighting: Circa Lighting
Accessories: Z Gallerie
Blinds: Hunter Douglas Shades

Story by Charles Moxham
Photography by John Umberger

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Above: Artworks and dark wood mirror frames in the master bedroom tie this area back to the bathroom.

Right: A thin line of mosaic tiles decorating the bath surround provides a quiet connection with the expanse of sparkling glass tile overhead. Vertical glass strips to left and right of the circular window build on the symmetry and height of the bathroom design.







IN FULL BLOOM

A monochromatic colour palette with a difference – this bathroom is finished entirely in shades of black, grey and white, but it's the way these tones are used that sets the suite apart

Above: With its highly decorative Sisis mosaic tile murals, this new bathroom has a lively, yet classic look. A glittering chandelier and large mirror above the floating vanity enhance the sense of glamour.

Facing page: The spa bath also features a Sisis mosaic mural – the black mosaics are a bold contrast to the Calacatta marble floor tiles.

Story by Colleen Hawkes
Photography by Tim Maloney

All it takes to make a bold design statement is one key idea. For this bathroom, it's the Sisis mosaic tiles that lift it out of the ordinary.

The bathroom, designed by Brian Z Allen, features a classic monochromatic color palette enlivened by a custom floral Sisis mosaic tile pattern on the shower wall, and another on the front of the tub surround.

Dark grey walls contrast

with light Calacatta marble tiles on the floor, shower surround and tub deck.

To help the space seem larger, the SieMatic vanity is cantilevered, and the wall above the vanity is mirrored. This also helps to keep the bathroom light filled.

The centerpiece, however, is the spa bath in front of a shuttered bay window, which reinforces the visual drama.

Interior designer: Brian Z Allen, Brian Z Allen Design (San Francisco)

Tub: Kohler Air Bath

Vanity cabinet: SieMatic

Vanity top: Calacatta marble

Faucets and shower fittings: Kohler

Mosaic tiles: Sisis from DaVinci Marble

Flooring: Calacatta Michelangelo marble from DaVinci marble

Paints: Benjamin Moore



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WATERY EMBRACE

An emphasis on curves and layers give this powder room a surreal presence, yet functionality is optimised at every turn

Above: This bathroom by Elina Katsioulou-Beall of DeWitt Designer Kitchens accentuates soft lines and layering. Next to the curved vanity, a storage tower is tucked into the wall, saving space. Niches are cut into the wall planes, including one for towels and another to house the wall mirror.

Facing page: Seen here in reflection, the niche for the towel warmer has a rippled surface. The rear wall is flat – only the mirror's shape curves.

There are no straight lines in nature so why design a room that's dedicated to pampering the curvaceous human form in a linear style?

This other-worldly bathroom was created by designer Elina Katsioulou-Beall for owner Chris Newton, who requested a design celebrating curved lines, with a generous use of bamboo.

The original bathroom had a galley-style layout and was modest in size. To gain valuable space, the side walls were pushed back by six inches, and all shower services, the toilet cistern and a retractable storage tower were set into an adjacent room, says Katsioulou-Beall.

"We replaced the existing tub with a large steam shower with an S-shaped enclosure, door and soffit, and a concave bench, custom shaped to Newton's body," says Katsioulou-Beall.

The softened lines continue throughout, and can be seen on the S-shaped vanity which transforms into one of two curved half-walls that enclose the toilet area. In addition, the vanity mirror meets the marble wall in an organic line, top and bottom. This extends into the shower enclosure. Even the lighting track follows a snaking line.

The designer says that while the generous



Interior designer: Elina Katsioulas-Beall, DeWitt Designer Kitchens (Pasadena, CA)

Construction: Michael McAlister, High Road Construction

Vanity: Bamboo vanity by Serrao Cabinets, glass counter by Ultra Glass

Cabinetry: Bamboo with gray wash

Basin: Frosted vessel sink by Kraus

Faucets: Kraus Waterfall in Satin Nickel

Hot water systems: Steam shower by Mr Steam

Shower fittings: Shower control, body sprays and rainhead by Moen

Shower stall: Curved Starphire glass door and panels by Campbell Glass

Flooring: Carrara mosaic by Canyon Tile & Stone

Wallcoverings: Bay Matrix Bamboo tile and Carrara marble by Molise Marble & Granite

Flooring: Grey porcelain tile from Canyon Stone & Tile

Toilet: Toto

Lighting: Recessed halogens by Halo; curved track by WAC; shower fiber optics by Lighting Design Concepts

Story by Charles Moxham

Photography by Suki Medencevic



These pages: One half-wall morphs into the curve of the steam shower enclosure. Vertical strips of mosaic green glass call to mind bamboo shoots. The concave shower seat was custom-made for the owner. The windows sport the only straight lines in the design, because housing restrictions meant they couldn't be altered.

use of curves might seem indulgent in a limited space, here everything is set out to maximise use. For example, the half-wall that arcs around the toilet makes extra room available on the vanity countertop.

Besides interwoven flowing forms, layers add to the room's sense of mystery. As well as the suspended glass vanity top, there are niches cut into the various wall planes, to accommodate a floating full-length mirror, a warming ladder, a towel rack, and toilet rolls.

"The builder who created this room for us, Michael McAlister, also works in special

effects in Hollywood, and knew how to bring the design together in an exciting way," says Katsioulas-Beall. "For example, the glass sink is lit through the drain with a green LED light, and the shower bench has chromatherapy fiber optics set beneath it."

Perhaps the most natural aspect of the space is the use of bamboo, seen on the curved vanity front and the end of the pull-out storage tower.



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A photograph of a modern residential courtyard. In the foreground, a wooden pergola with a flat roof extends over a paved area. The roof is made of horizontal wooden slats, and a single white pillar supports it. The ground is paved with large, light-colored rectangular tiles. To the right, a path made of small, irregular cobblestones leads towards a large, grey stone wall. The wall is composed of rectangular blocks and has a horizontal wooden slat detail near the top. A small, square, blue-tinted light fixture is embedded in the ground near the path. In the background, some greenery and a clear blue sky are visible.

RESIDENTIAL DESIGN





HOLDING COURT

Expansive views and open courtyards define this New Delhi villa by DADA & Partners

Center Court, the 13,000 sq ft villa designed by Sumit Arora of DADA & Partners is testament to clean design and its ability to elevate a project. Located in New Delhi on a 2.5 acre plot of land, the house is a six bedroom residence and has an abundance of recreational space, both indoors and outdoors. The contemporary influence is clearly visible in the design and showcases a vocabulary, which is sculpted and uncluttered, with a strong visual continuity.

"The client's inkling towards contemporary aesthetics influenced the building's design," adds Arora.

The building sits on a H-shaped plan. "We achieved this by placing two volumes parallel to each other on the plot and then connecting them with a third volume, perpendicular to the rest and perched above them," Arora explains.

This configuration gave rise to the creation of two courtyards, one to the north and one to the south. The house is named after the northern courtyard, which is positioned at the confluence of the house's three volumes and adjacent to the outdoor pool.

This placement makes it a hub of activity in the house. The southern courtyard features a

Preceding pages and facing page: The 13,000 sq ft villa in New Delhi by architect Sumit Arora of DADA & Partners reflects a clean, minimalist design sensibility, creating an air of transparency with glazed glass.

Above: The glazed glass offers uninterrupted views of the courtyard and the reflective pool, as the view of the southern courtyard from the eastern wing of the house shows.



Above right: The dining room overlooks the central courtyard and is also visually connected to the entertainment room.





drive court for the owner's vehicles. These outdoor landscapes exhibit use of granite slabs and cobbles, reinforcing a minimalist aesthetic.

The eastern wing is a single-storey volume with high ceilings. This is the more public of the two wings of the house, containing the entry foyer, formal living room and dining area with an adjoining bar. A timber and steel bridge spans the width of a reflective pool to connect the outdoor drive court to the entry foyer. Across the courtyard, the western wing is a more private space. The bedrooms are situated here and the upper floor of this wing boasts of two master suites.

One of the master suites faces west, towards the manicured lawns, while the other overlooks the courtyard and pool. The second suite also has a connecting lounge as well as an extended, covered terrace. A small gymnasium with an outdoor landscaped terrace is also part of this wing.

The dining area and bar stand out for their floor-to-ceiling glazed windows and sliding doors, which connect the indoor and outdoor areas while blurring the boundaries between them. The expansive dining area has large windows that offer views of both of the house's courtyards. To the south it overlooks a special granite stone feature wall rising from the reflective pool and to the north it has views of the swimming pool and landscaped lawn. Across the courtyard from the dining area, the ground storey of the western volume features the entertainment area. Once again, the use of floor-to-ceiling glazed windows for the entertainment area creates a sense of transparency throughout the house. The projection screen in the entertainment room can be viewed from the northern courtyard and formal dining area as well.

The central volume serves mainly to link the two opposite halves of the house. It features a sculpted white stairway, with floating steps and a glass railing.

Speaking about the liberal use of glass in this project, Arora says, "With full glazing on



Left: The floating stairway with the glass banister in the focus of the house. It offers views of both wings and courtyards of the house. The full-length glass windows serve to increase the impact.





both sides, this part of the house offers views of both courtyards. The glazing seen throughout the house is a means to achieve a strong visual continuity in this project and make the most of the expansive views surrounding the property. The interiors have deliberately been kept minimal to draw attention to the beautiful vistas all around."

Center Court also displays how sustainability can be woven into a lavish project such as this one. The eponymous courtyard with its outdoor swimming pool creates a cool microclimate within the house and enhances natural ventila-

tion. The smaller courtyards and voids scattered throughout the house also serve to facilitate natural ventilation.

In addition, south-facing water collectors heat water for the toilets and kitchens using solar power.

The understated design remains consistent throughout, with an emphasis on highlighting the surrounding views. This project is best summed up by the architect himself, "The clean horizontal lines, sculpted rectangular forms, extensive glazing and wide sliding screens combine to create the desired visual delight."

Facing page: By using skylights, the architect created smaller courtyards throughout the house to assist the passage of natural light and ventilation through the villa.

Top & above left: The west wing of the house houses the bedrooms and private spaces. It's also where the lounge is situated.

Above: The northern courtyard lies adjacent to both the dining area and the entertainment room.



Above: The swimming pool borders the northern courtyard and goes beyond the recreational use while helping to create a cooler micro-climate within the central courtyard of the villa.

Story by Dushyant Shekhawat
Photography by Ranjan Sharma

Architect & designer: Sumit Arora; Design & Development Atelier (DADA)

Builder: Ess Aar Infratech Pvt Ltd, Sanskar Homes

Cladding: Amit Marbles Pvt. Ltd.

Tiling: Kajaria Ceramics, Somany Tiles

Flooring: Amit Marbles, Johnson Tiles

Paints: ICI Dulux

Lighting: Artlite

Heating: Citi Cool Corporation, Daikin

Furniture: Lines – Furniture company

Ventilation: CATA Appliances Ltd., Citi Cool Corporation, Daikin

Bath: Grohe, Gessi

Basin: Duravit, Villeroy & Boch

Shower: Grohe, Gessi

Toilet: Duravit, Villeroy & Boch, Kohler

Bedroom suite: Lines – Furniture Company

Bed linen: Maspar

Cabinets: Lines – Furniture Company

Mirrors: Asahi

Other bedroom furniture & accessories: Apartment 9, Siemens

Landscaping: Parul Mittal; DADA

Special features: Aura Waterworks

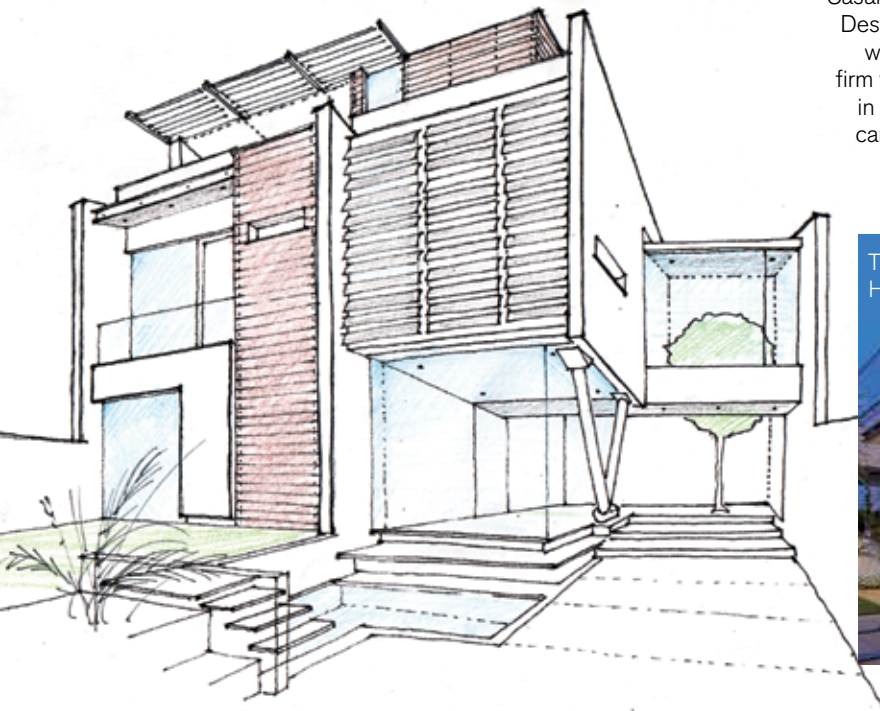
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KNOW YOUR ARCHITECT: SUMIT ARORA, DADA & PARTNERS

DADA & Partners is a multidisciplinary design firm based in New Delhi and is helmed by Sumit Arora, Aditi Arora, Mukul Arora and Parul Mittal. The firm has also worked closely with leading US firms like Sasaki Associates, Boston and Urban Design Associates, Pittsburgh along with multiple projects in India. The firm was recently awarded first place in a competition to design the new campus for the School of Planning and Architecture, New Delhi.



Sumit Arora



This image and left:
Home Office, Gurgaon



Why did you become an architect?

Sumit Arora (SA): I couldn't have pursued anything other than architecture. While I was in school, I was asked to make a cardboard model of a house and I think it was this moment that acted like a catalyst, steering me towards my goal.

Which works of yours are you most proud of?

SA: The Live-Work Studio in New Delhi has been one of our firm's most significant projects. Essentially modernist in spirit, the intrinsic idea was to create a house that would effortlessly integrate the principles of modernism with traditional responses to this particular climate.

For you, which is the best city in terms of architecture and why?

SA: London for the quality of its buildings. They have kept the city at the forefront of world architecture, reinvigorating the urban landscape in the last decade with buildings like Norman Foster's Swiss-Re tower to Renzo Piano's Shard of Glass.

One iconic architect/designer that inspire you the most and why?

SA: For me it is Norman Foster. I strongly think that he is a designer in the truest sense and has mastered the art of merging architecture and engineering, which accentuates the uniqueness in his designs. His structures surely are one of the best.

Name a structure that you think challenges the boundaries of architecture and design

SA: The Dynamic tower, a rotating skyscraper in Dubai wherein each floor rotates independently creating a constantly changing shape. The tower boasts of sustainable features by meeting its own power needs through solar panels and wind turbines. This astonishing piece of building has definitely challenged the limits of architecture.

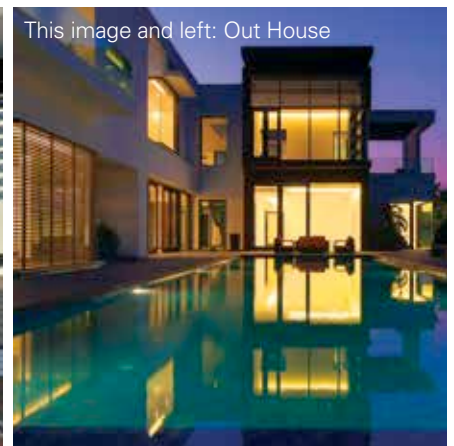
What according to you is good design?

SA: A well-designed structure should integrate itself seamlessly into its surroundings.

This image: South Court Villa



This image and left: Out House

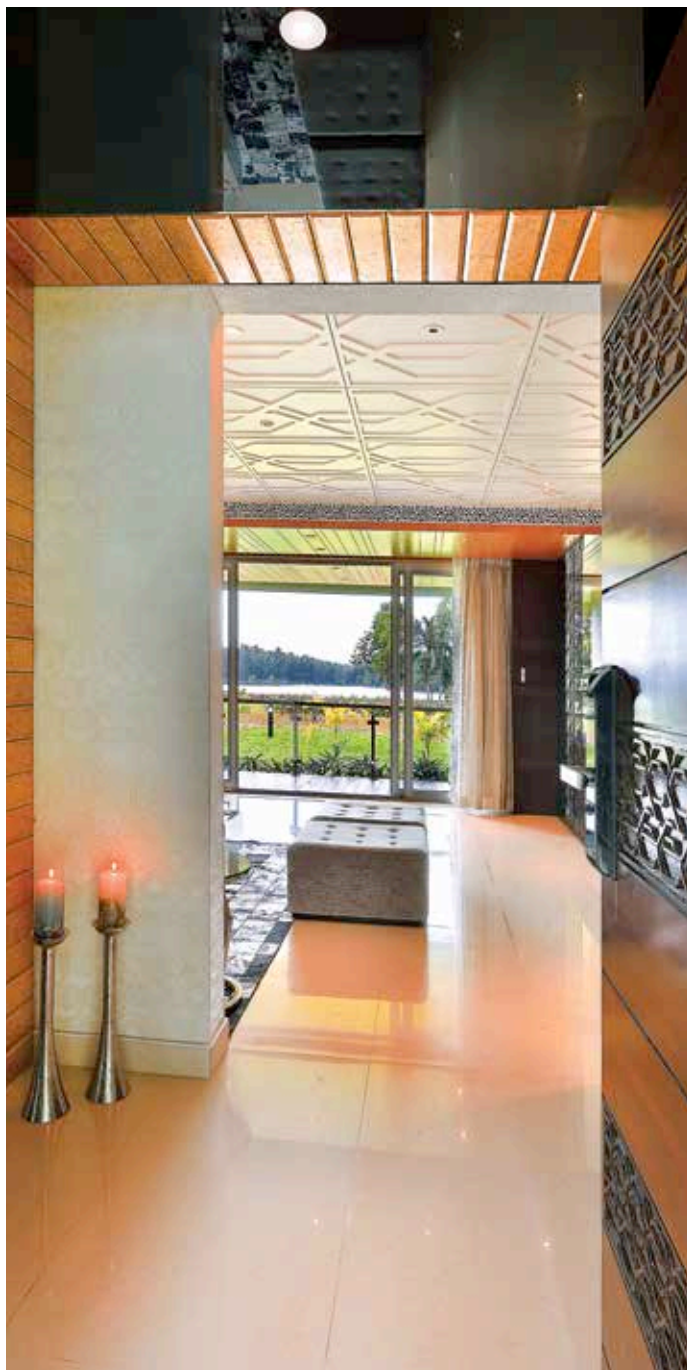




AN UNDERSTATED STYLE

This show home reinterprets local southern architectural elements, such as *jaalis*, sloping roofs and the extensive use of wood in a contemporary manner

“There couldn’t have been a better site for a luxury multi-housing development complex than the one we were presented for The Blue Waters by Heera,” says architect Meghna Shetty of Mumbai-based firm SM Studio. “Located in Thiruvananthapuram and overlooking the Akkulam Lake, the 2.5 acre contoured plot on which this independent 3500 sq ft show home



showcases contemporary reinterpretation of traditional southern architecture."

Shetty along with partner Suresh Mistry has designed this home as an extension of the outdoors opting for French windows to capture the views around. Borrowing from local influences, sloping roofs define the space with extensive use of wood and *jaalis* and the clear distinction of private and

public spaces. The public spaces that include the living, dining, television lounge and kitchen flow into each other making them interactive, yet an informal demarcation has been created through sliding doors and screens. The openness of the space extends to the veranda, which maximises the view of the lake and landscape.

"By leaving the public spaces open, it has allowed for



Facing page above: Meghna Shetty and Suresh Mistry of Mumbai-based firm SM Studio design a contemporary 3500 sq ft show home for a luxury multi-housing complex in Thiruvananthapuram.

This page: An abstract geometrical motif that starts from the entrance door continues on to multiple surfaces, including the ceiling and *jaalis* bringing together the different spaces.





ample natural light and ventilation," says Mistry. "Apart from using premium materials, another major component of the brief was creating a house that was technologically integrated. To do this we incorporated automated lighting controls, security systems, entertainment and HVACs controls."

Shetty adds, "Another example of integrating tech-

nology is the use of a product called switchable glass in the bathrooms. The noted quality of this product is that when charged it turns opaque allowing two people to use the space simultaneously, yet maintaining one's privacy."

"At the entrance door, the duo have used an abstract geometrical motif that spreads to the side panel and then continues to the ceiling and screens



in the public spaces. This was done to make the eye travel a certain way as well as maintain continuity," says Mistry.

The furniture used in each space is hand-crafted adding to the exclusivity quotient of the house. As compared to the living and family lounge, which have splashes of warm colours, the dining is a stark contrast in a black and metallic colour scheme.

Facing page: Wooden panelling near the veranda merges the indoors with the outdoors and demarcates the television lounge from the living and dining.

Above left: Locally sourced free flowing white lights illuminate the dining.

Above: The linear shaped kitchen is functional with the countertops in Corian and PU coated shutter cabinets for easy maintenance.



This page: To bring a natural element to the space, wood is used extensively in the bedrooms as flooring and cladding on the walls. It is coupled with leather panels, a hide carpet and a contemporary interpretation of a Victorian bed in the master bedroom, while in the guest bedroom it is used in combination with floral wallpaper and a full-length mirror to create an opulent sense.

The kitchen is defined by its simplicity. "It is a functional custom modular kitchen made with back painted glass to increase brightness, Corian countertops and cabinets with PU coating for heavy duty use," explains Shetty.

"One then moves to the private spaces, which include the master, guest and children's bedrooms with attached bathrooms," says Mistry.

"A geometric motif, triple-layered acrylic screen on the ceiling and wooden panelling along the wall of the passage way connects these spaces, but at the same time demarcates them from the rest of the house," adds Mistry.

The opulent quotient in the master bedroom is a culmination of multiple materials and products. For example, wood covers the floors and some of

the walls. This is then coupled with textured wallpaper on one side and leather panelling above the bed. To finish the look the television is framed in a laser-cut white acrylic *jaali*.

"With the extensive use of wood in this space, it becomes a continuation of the veranda and then the outside," says Shetty. "The outdoor element is brought into the guest room through the use of floral wall-



paper and a large mirror opposite the window. This also adds volume to the space."

The bathrooms are relatively compact spaces that measure 50 sq ft each. The architects create a feature wall for each bathroom with the use of canvas tiles, while the wooden flooring adds an aesthetic element. The norm of the large windows even extends to this space lighting up the area.

Interior designer: Suresh Mistry, Meghana Shetty; SM Studio
Associations: Council of Architecture (COA), Indian Institute of Interior Designers (IIID), Indian Institute of Architects (IIA)
Tiling: RAK Ceramics
Flooring: RAK Ceramics, Graffiti
Wallcoverings: Arte
Paints: Asian Paints
Lighting: Philips, Hybec
Heating: Daikin
Basin: Hansgrohe
Taps: Hansgrohe

Shower: Hansgrohe
Hot water systems: GEICO
Toilet: Hansgrohe
Outdoor lighting: Philips
Bed linen: Address Home
Mirrors: Asahi

Story by Amanda Peters
Photography by Ravindra Kanade

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Above left: A laser-cut white acrylic screen frames the television in the master bedroom.

Above: The guest bathroom is a three-fixture space consisting of the shower, basin and toilet. The duo retains the volume in the compact space by using full-length mirrors and single toned grey tiles.

LOOKING THROUGH

With balconies that wrap around, Space Dynamix designs this 3500 sq ft duplex in a minimalist style keeping the focus on the outdoors



Above: Manjunath Hathwar and Ashutosh Wad of Space Dynamix design a 3500 sq ft duplex in Mumbai with an outward orient and a monochromatic colour scheme.

Above right and right: The living, dining and outdoor deck are designed as a single space. Wood, smoked veneer, travertine, beige composite and crema luna marble form the material palette for the space.

“A spectacular view is hard to come by in a metropolitan like Mumbai,” says Manjunath Hathwar one of the principal architects of Mumbai-based firm Space Dynamix. **“On the rare occasion when one is blessed with such an opportunity, not taking advantage seems almost criminal. Located on the 10th floor, this 3500 duplex sq ft apartment has balconies wrapped around each level and has a clear view of a forest area on one side and the sea on the other.”**

Hathwar along with his partner Ashutosh Wad designed this apartment with an outward orient to maximise on the views.

“We thus opted for a limited material and colour palette to give the space a minimal look,” explains Hathwar. The apartment follows a straight line design, subtle beige, brown and white colour scheme and primarily uses three stones - crema luna, composite beige and travertine to add a sense of whimsy to the space. Smoked veneer is also used in strategic places to give it an earthy and homely feeling.

The apartment consists of a 10x12 ft entrance foyer that holds access to two bedrooms with attached bathrooms on one side, and the stairs and elevator leading to the upper level on the other. Beyond this lies the living-cum-dining and the kitchen. All the spaces have access to the balcony, except for one of the bedrooms.

On the upper level one enters into the family lounge and prayer area, while the three bedrooms with attached bathrooms are located along the periphery.

“The owners asked for the multiple seating areas that would flow into one another,” says





Above: The brief called for multiple seating areas to accommodate the large joint family. Thus, apart from the living, the architects create a separate three-seating space that is accentuated by placing it on a travertine platform.



Above: A feature wall is created at the entrance foyer. It is carved out of stone in a pattern where each unit interlocks the next. Soft lighting is emitted from random points of intersection to further highlight the wall.

Right: The dining table and overhead light fixture are from HORM, Italy. The base of the table resembles a carved screen made from ply, which creates interesting motifs when the overhead light is switched on.





Left: A feature wall clad in dull oxidised metal-like tiles is the only embellishment in the kitchen due to its compact size.

Above: Constructed from wood and travertine marble, the staircase is designed with gaps between each step allowing one a glimpse of the metallic sculpture placed under the stairway.



Above: On the upper level, the study in one of the master suites is constructed out of Corian in a fluid form, which then connects to the bed. Glass replaces concrete walls in the master suites, adding volume to the space.

Hathwar. "They are a big joint family, thus the living, dining and deck are treated as one space. We also tucked a separate three seating area in an alcove in the corner, which is highlighted by placing it on a travertine platform."

The living is designed with a sense of transparency where there are pockets that allow one to look through the house to the outside. For example, the elevator is clad in glass letting one have a clear view of the space as they use it. Even the stairs have gaps between each step as well as on the landing allowing one a view of the entire house. The 40x10 ft deck is designed

as an extension of the living.

According to Hathwar, "We created an informal seating here with a wooden ledge that is coupled with a coffee table and chairs. And to add a natural element planters surround the space. This seating is also put on a platform to accentuate the look."

The dining is kept functional, yet aesthetic with the table made out of a ply screen-like stand with cutouts. A glass sheet rests on this to form the table. The overhead light follows a similar pattern thus, creating an interesting play of light and shadow when used.



On the upper level, the lobby is designed to be more like a family lounge. To add an aesthetic element to the primarily white space, the architects custom-made a stone screen with an abstract fluid pattern, which is back-lit.

"Apart from the children's, the rest of the bedrooms are treated as master suites with attached open bathrooms," says Hathwar. "Bathrooms are not often used spaces and usually get cordoned off. Thus, people often end up with smaller bedrooms than intended. We thus, decided to replace the concrete walls between the two areas with glass to open up the space.



Top and above: The master suite is designed in muted tones with a slight hint of colour. The basin counter in the adjoining bathroom is designed as a floating counter.

Left: The open shower in the third master suite is designed in the centre of the room, while the toilet is strategically hidden behind the basin counter.



Above: A splash of colour is introduced in the children's bedroom through the use of wallpaper, panelling and printed graphic cabinets.

However, privacy is still maintained by way of how the fixtures and utilities are planned. In addition, when in use blinds can be pulled down in each bathroom."

Colour is introduced in the children's bedroom through the use of wallpaper and panelling. An aerial view of the map of Paris forms the backdrop to the double bed, while the single bed is framed by rectangular soft panelling. Extensive use of mirrors adds volume to the otherwise compact children's bathroom, which is primarily clad in onyx.

Architect & designer: Manjunath Hathwar, Ashutosh Wad; Space Dynamix

Cladding: Classic Marble Company

Flooring: Classic Marble Company, Decoreta Plus, Equilibrium

Wallcoverings: Shreeji Innova, Tapetex, Guy Masureel, Lentex, Xorel

Paints: Asian Paints

Lighting: Horm

Heating: Daikin

Furniture: Sources Unlimited, Minotti, Horm, Erba Italia, BD Barcelona Design, Poltrona Frau, i4 Mariani, Lange Furniture, B&B Italia, MDF Italia, Christopher Guy

Windows: Bharat Furnishings



Benchtops: Kalingastone
Oven: Siemens
Stove/Hob: Siemens
Ventilation: Faber, CATA Appliances Ltd.
Microwave: Siemens
Refrigerator: Siemens
Basin: Vitra, Plavis Design
Taps: Bravat
Hot water systems: Jaquar AO Smith
Tiles: Classic Marble Company, Decoreta Plus
Toilet: Vitra, Plavis Design
Other bedroom furniture/accessories: Design Artifacts
 Haven, Tranceforme
Landscaping: ZTC International Landscape Solutions

Courtyard: Decoreta Plus, Equilibrium
Outdoor lighting: Marsden Lighting Co. Ltd.
Special features: Kraftech, Decoreta Plus, Hands Carpets & Rugs, Phoenix Carpets, SG Glass Studio

Story by Amanda Peters
Photography by Ravindra Kanade

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Above left: The children's bathroom is clad in onyx called Armani Blue while mosaic tiles frame the wash basin counter.

Above: The shower panel is made using semi-precious stone, amethyst, whereas the basin is in granite.



MAXIMISING OPTIONS

Located on a narrow plot, the challenge in designing this residence was to create open spaces with abundant natural light and climatic views

Building and creating a residence to the homeowner's exact brief is always a challenge for the architects. Add in a tricky plot size of 82' x 265' and that challenge turns up a few notches. This is what occurred when principal designer Canna Patel of HCPIA took up the project of designing this sprawling Ahmedabad residence spread over a built area of 6463 sq ft.

"When the owners approached us, they specifically wanted a residence that was low on maintenance and non-clut-



tered," says Patel. "Whilst inspecting the site, I realised that the plot on which the residence stood was narrow and the challenge lay in creating views and open spaces," she points out.

"So we decided to go with a plan that blurred the lines between the indoor and outdoor spaces thus creating an equilibrium of architecture volumes versus interior spaces, effectively flipping the external space into the interiors," she explains.

The two-storey house is designed in



These pages: This Ahmedabad residence designed by HCPIA spread over 6463 sq ft gets the better of its narrow plot. The result is in form of a home that is open, spacious whilst awarding privacy to its owners. The living room, located on the ground floor, with its floor-to-ceiling glass facade, offers extensive views of the backyard and the pool.



Above, above right and right: The dining room is connected to both the inner courtyard (right) and the backyard garden creating a lush and serene environment whilst dining or entertaining. The corridor in the first floor of the residence, which leads to the bedrooms doubles up as a bookcase gallery.



such a way that one experiences different views from all the spaces that are accentuated due to the play of light. Different courtyards, terraces and balconies ensure a different view the residence has to offer from different levels and at different times of the day.

The first step in the process was to open up the plot size from the rear so that the owners would have their privacy in all their public and private spaces as the front of the house faced the approach road to their residence. The result is an expansive



courtyard in the rear of the house that encompasses a small garden and a pool, which hugs the small courtyard created for the residence.

The second was in creating spaces that incorporated natural light as the site spanned from east to west. In a narrow plot, the play of lights is essential in opening up the spaces further, so designing certain areas of the residence according to the intensity of the light it receives throughout the day adds an organic element to the space.



Above: The light coming in from the south brightens up the corridor and brings in a play of shadows.

Left: The children's bedroom is a clean space and is functionally designed with a seating area to entertain guests as well.



Above and right: The terrace is located above the living room and offers a multitude of views of the house and the city depending on the location. Colourful mosaic pieces form the flooring and add a bohemian ambience to the place and eclectic furniture pieces complete the look.



“When you enter the house, you are greeted by a small courtyard, which is lit by the light coming in from the south. The vestibule following this is painted in a playful shade of yellow and accessorised with heirloom furniture,” Patel adds.

The living room is spacious and elegant in its decor and is connected to the courtyard through its rear, which leads to the pool. The dining overlooks the backyard garden and is also connected to the inner courtyard. A long narrow corridor on the ground floor leads to a staircase




Principal interior designer: Canna Patel; HCPIA
Interior designers: Malaram Mistry, Upasana Vora
Associate architect: Mili Amin
Associate manager: Avdhesh Vishwakarma
Design manager: Mukesh Patel
Senior associate: Sonal Patel
Windows/doors: Bhavna Furniture Agency
Tiling: Nitco
Paints: Asian Paints
Lighting: Philips
Furniture: Bhavna Furniture Agency
Flooring: Nitco
Wallcoverings: Asian Paints
Cabinet and material manufacturer: Bhavna Furniture Agency
Landscaping: Ashish Teli

Story by Moshita Prajapati
Photography by Sachin Desai

through, which one access the first level of the residence, where the four bedrooms are located each accompanied with their individual terraces. The master bedroom is sublime in its accessories and decor with complimentary peach tones on the walls. The remaining three bedrooms follow a similar thought to designing with intimacy and warmth added through warm colour tones.



Left: In order to provide the homeowners with privacy, the rear of the residence was opened up to make a garden and a pool. Seen here is the north east facade of the house from the garden.

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COMMERCIAL DESIGN



TROPICAL DISPOSITION

An organic form designed to be covered with plants in time to come, the Cairns Institute connects with the verdant rainforest around it

The Cairns Institute is a research facility

attached to James Cook University in Queensland, an academic body that aims to become one of the world's leading research centres on the tropics. What better way to symbolise this goal than to create an eco-friendly building that embodies the spirit of the host landscape.

The brief for the Cairns Institute called for three distinctly different, but related, components, says Mark Damant, project architect for Woods Bagot,

the firm that undertook the design of the facility.

"Combining private teaching, research and work areas, the institute had to offer a dynamic, contemporary working environment that would attract specialists from around the world.

"The building is formed around four main research groups and a management component. Requirements included teaching spaces of varying sizes, including a flexible 200-seat auditorium, as well as a café and expansive central foyer."

Preceding pages and facing

page A giant, flowing trellis hugs a skin of Corten steel on the Cairns Institute, part of James Cook University in Queensland. The trellis offers the opportunity to add plants in the future, blending the building with the nearby rainforest.

Below right The framed foyer bisects the building's functions and floods light into the interior.







Facing page and below The pods are positioned on the side of the institute near the campus. Research rooms are on the quieter side of the building. An information wall and cantilevered glass-walled research spaces are two visual reminders of the building's stock in trade.

Below right The lecture theatre is clad in the same rich Corten steel as on the building exterior.

The building's architecture relates to both its setting and its use. The principle public elements are two Corten steel-clad concrete pods – one containing the auditorium, the other for multifunctional teaching spaces. Offices and research spaces are separated from these pods by the foyer, which can be accessed from two sides of the building.

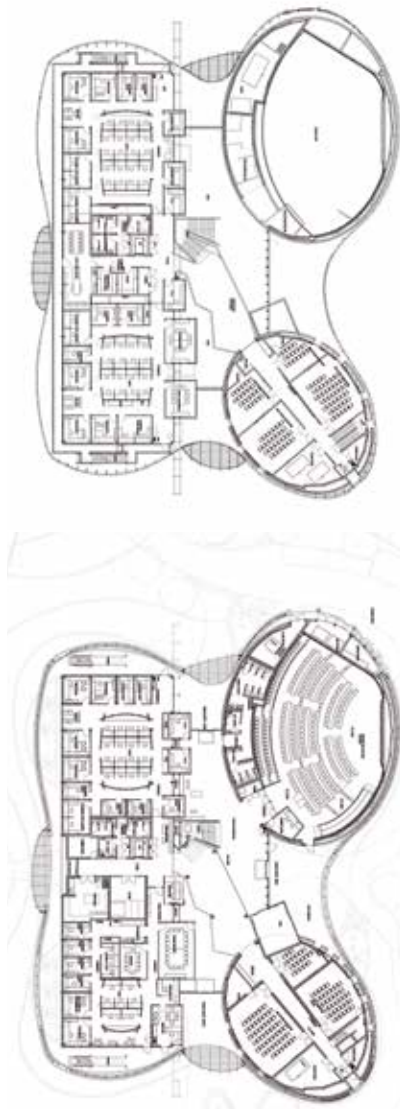
However, it is the distinctive combination of a giant trellis over the Corten metal skin which gives the building its immediate wow factor.

"By super-sizing a trellis onto the building form we were able to create a design that reflects the combination of flora and 'building' as a symbiotic

relationship. The trellis as an armature allows for the ability for the building to have a direct, uncomplicated reference to the rainforest which surrounds the building on three sides. It is also intended to assist with sun control and in the future, camouflage the building within the landscape, once planted.

"In this way, the trellis becomes a place for experimentation on the building itself, creating a visual representation of its context."

The central foyer has been set up as a space between functions, much like the interstitial spaces found in living things.



Below Acoustic panels in the lecture theatre continue a theme of elements being stronger than the sum of their individual parts.





“One of our central ideas was to create a building that anyone passing through could engage with. We designed a ‘knowledge wall’ that is an interface between the workspaces and the foyer.

“This wall is a steel-framed grid that can be occupied and used in many different ways. It features a series of cantilevered and suspended workspaces that project into the foyer, offering students and visitors alike the ability to see research in progress, and knowledge being created.”

As well as providing breathing space between the various functions of the building, the foyer also

helps bring privacy to various elements. The café is also accessed off this foyer.

The interior finishes are based on the concept of the weaving together of strands – where the whole is more than the sum of the individual parts.

“Essentially, we wanted the interior volumes to relate to the research and to be identifiable places rather than simply workspace,” Damant says.

Below The Institute’s dramatic facade comes to life at night, when the contrast between its Corten skin and the oversized aluminium trellis is accentuated by dramatic ground lighting.



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Project The Cairns Institute, James Cook University, Smithfield, Qld

Architect Woods Bagot, with lead architect Mark Damant; in collaboration with RPA Architects

Interior designers Woods Bagot, Bronwyn McColl

Construction, design manager and managing contractor Hansen Yuncken

Civil engineer Flanagan Consulting Group

Mechanical and electrical engineer, energy efficiency rating consultant Ashburner Francis

Hydraulic engineer H2O Consultants

Quantity surveyor Beacon Consulting

Landscaping Andrew Prowse Landscape Architect

AV Consultant B&H Australia

Acoustic engineer Ron Rumble Pty Ltd

DDA consultant Architecture and Access

Cladding Teaching and lecture pods are site-cast tilt-up structural concrete with bespoke Xlerplate steel screen

Roofing Trapezoidal profile Colorbond Steel in Surfmist

Facade G James aluminium-framed glazed curtain walling in 650-500 series with Eclipse Advantage grey glass

Flooring Natural finish honed concrete

Custom joinery Hoop pine and spotted gum crown-cut veneer, by Woods Bagot

Fans Big Ass Fans

Story by Charles Moxham

Photography by Christopher Frederick Jones



FINE-TUNED

This auditorium designed by Planet 3 Studios intelligently weaves sound into its design by replicating wave patterns on the ceilings and wall

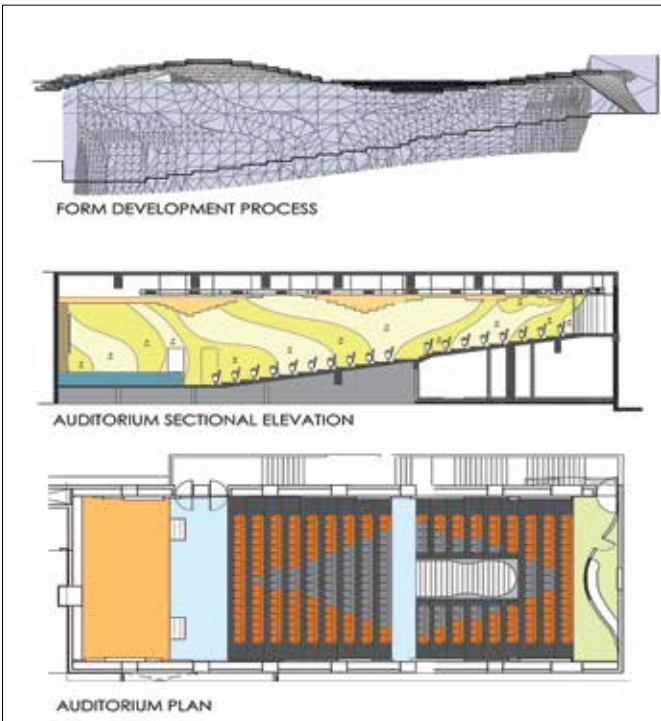
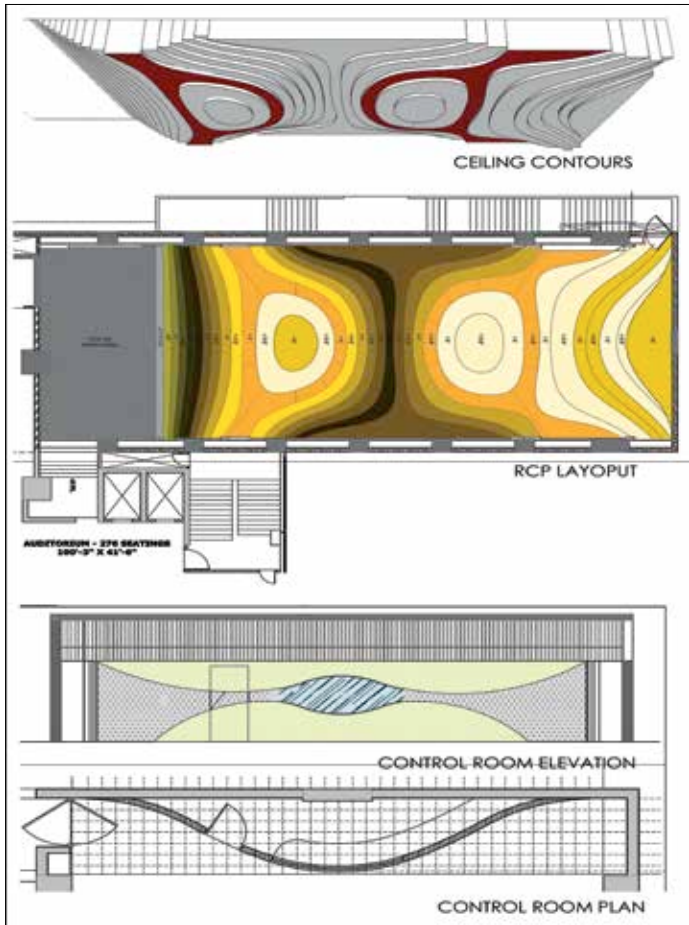
The architecture of an enclosure design should contribute to the acoustics without portions getting distorted or missing. This becomes extremely vital when one is designing a venue for musical or theatre performances.

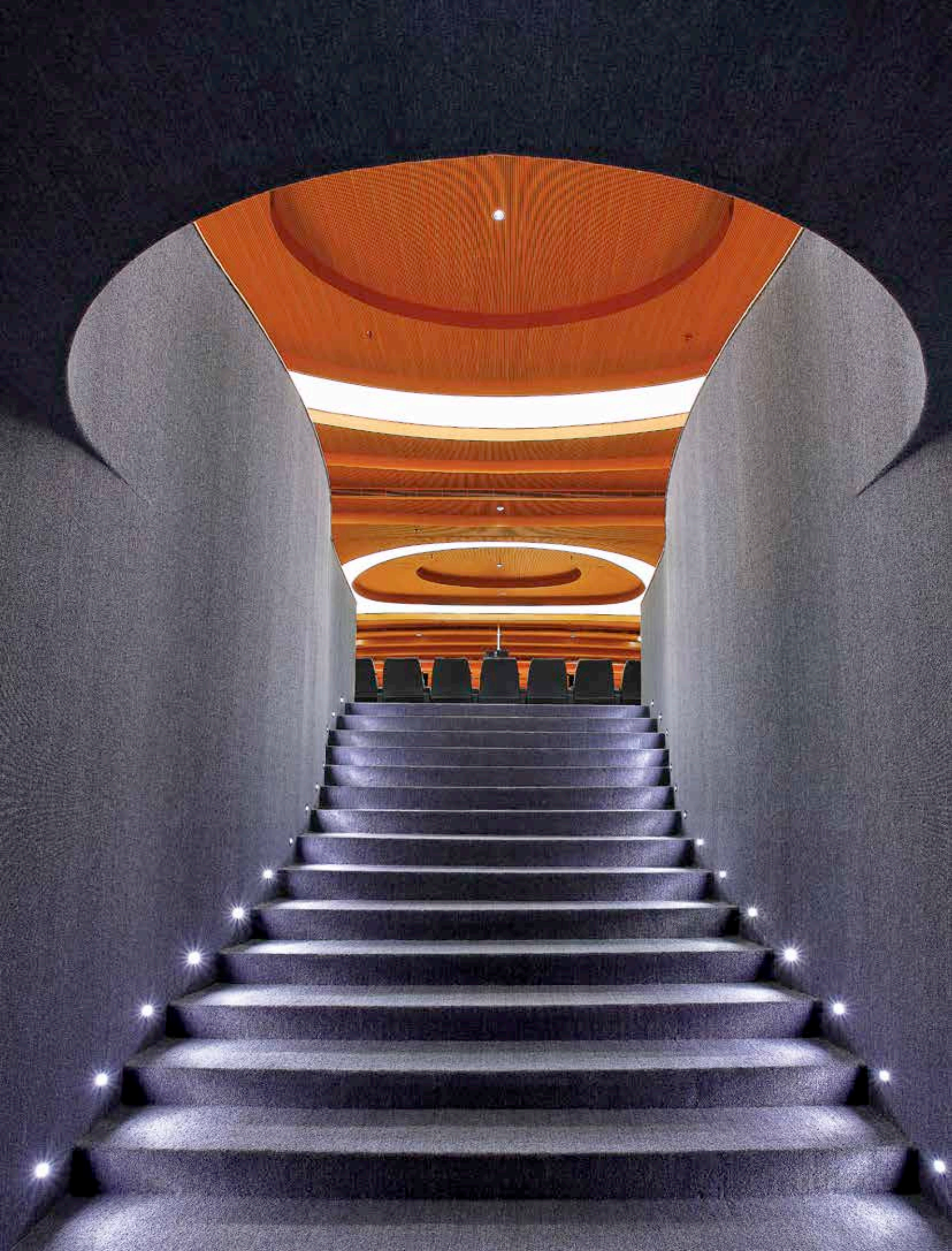
Principal architect Kalhan Mattoo of Planet 3 Studios built and designed this 300-seat auditorium for VSB Trust in Mumbai. Adjoining the existing management school building on campus, this 6000 sq ft hall functions as a stand-alone venue for non-university events complete with its own entry and exit points.

“Taking into consideration that the venue is merely a container where sound takes centrestage, we first drew up plans for the acoustic side of the architectural work for this project,” says Mattoo. “We did all the acoustic work in-house as this was an interesting opportunity for us.”

Using a computer programme, wave patterns were simulated within the given structural volume to understand its effect as it travelled through. With the use of parametric and computational design tools, the firm ran multiple form finding experiments and studied the effect of every iteration on the

Below and facing page
The entrance to the 300-seat auditorium designed by Planet 3 Studios is located in Mumbai and managed by the VSB Trust. The auditorium is spread over 6000 sq ft. The sunken staircase here offers a view of the multi-level ceiling, whose design has been influenced by sound wave patterns. The concept and drawing plans for the venue.







sound carrying ability of the space.

"The goal here was to ensure that the spatial form along with materiality achieves an even sound quality in space while keeping the reverberation factor low. This also allowed us to pick the right materials in order to create and build the space according to the correct acoustics," he adds.

There is more to space than just sculpting it out to create the design you have. Creating an intimate engagement between the performer and audience is an important aspect of any enclosed venue. Mattoo arranged the location of the stage and

the seats in the auditorium that the sound from the stage would reach even the last rows of seats in the venue.

"Honestly, we had gotten pretty much the angle right in terms of the view angle of the stage; the audience would be able to see the performer from any seat irrespective of the rows and that visual connection is important to set up an engagement with the performer," he continues.

He further adds, "And in terms of basic acoustics, you know reverberations, reverberations factors within test limits, minimising pockets of

Above left Mattoo eschewed the service of an acoustics consultant and instead used a software programme to identify architectural acoustics of the space. The venue can be used for musical or theatre purpose along with formal presentations.



Above The LED light pattern on the walls of the venue are designed to mimic sound wave patterns. Using a software technology, the intensity of the lights get brighter and dim depending on the crescendo of the musical performance.

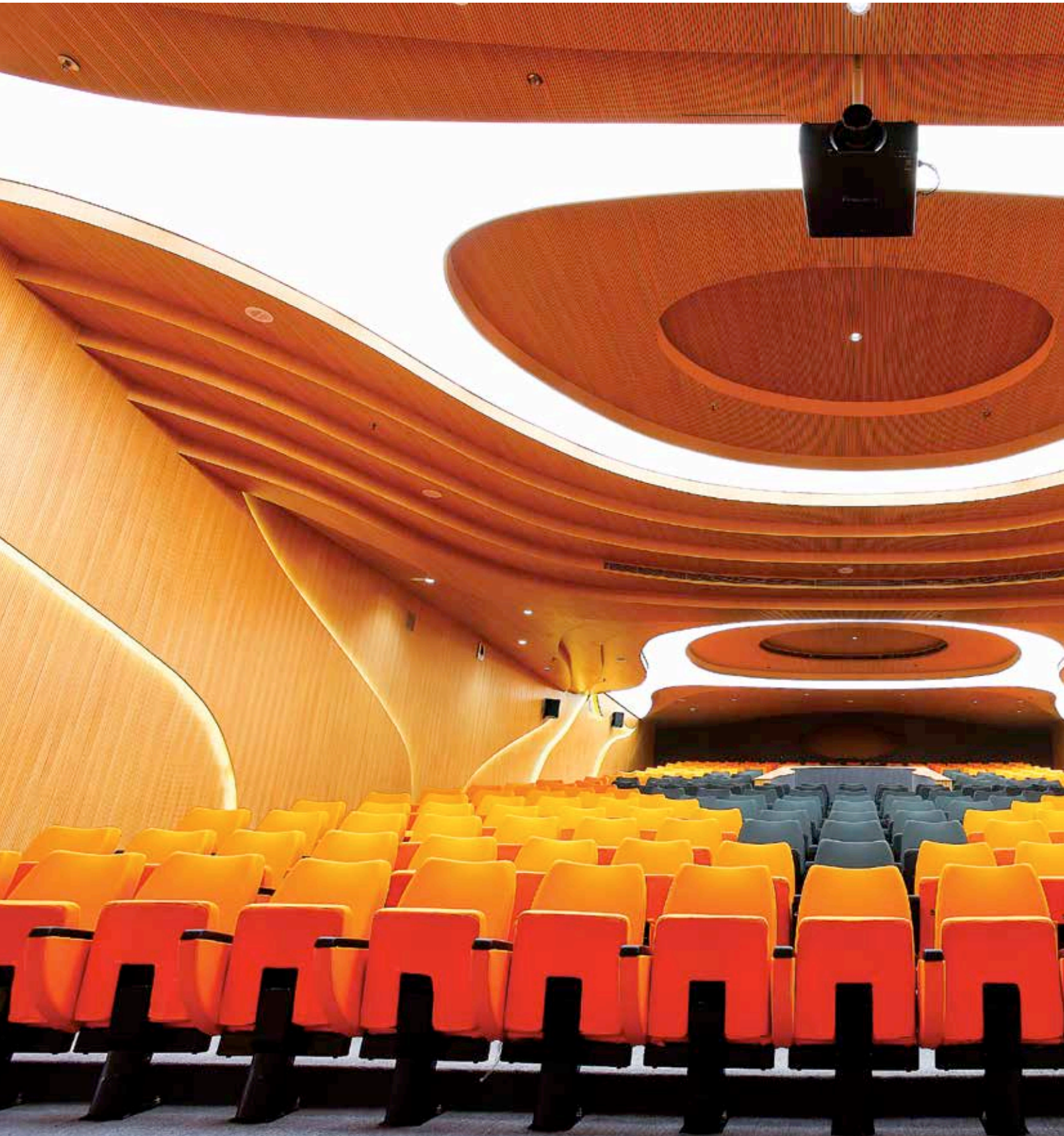
dead sound space, high and low end density etc., we took care of those by using acoustic paneling on the wall. They worked as absorption panels for us to sufficiently control the quality of sound.”

Wall cladding was selected using a pre-laminated acoustical board, which have a laminate finish in the front and ridges and grooves that travel to end of the cavities in these boards. Behind this base is an acoustic kind of paper. This entire wall is placed on a basic glass.

This entire material set up gave the space quality control over refraction and retraction of sound that

was on par with the Indian standards for ohmmeter and supermetric aspects of the venue in terms of acoustics and sound.

Aesthetically, Mattoo has included sound wave patterns on the ceiling to echo the nature of the venue in the form of multiple ceilings made from wood. The design sentiment has also been followed through in the lighting fixture design on the walls. LED lights have been incorporated into the walls and synced via a software programme to be lit bright or somber depending on the crescendo of the music playing.





Left Acoustically treated wall cladding has been used throughout the venue to cut down on dead noise space and assure that the sound from the stage reaches the end of the auditorium is clear and of high quality.

Location Mumbai, Maharashtra

Client VSB Trust

Architects & designers Kalhan Mattoo, Santha Gour Mattoo; Planet 3 Studios

Design team Shanky Jain, Dhiraj Narang, Amit Jadav

Contractor Heman Interiors

Story by Moshita Prajapati

Photography by Mrigank Sharma – India Sutra



Search 46096 at trendsideas.com

MAKING AN IMPACT

This corporate showroom-cum-office by Chetan Vadesa is an oasis of green amidst a dusty, industrial setting

Morbi, Gujarat is considered to be one of India's and the world's busiest ceramic production hubs. Designer Chetan Vadesa of Chetan Vadesa Designs created a 20,000 sq ft corporate house for the ceramic brand Soncera in this heavily industrialised town.

Faced with the challenge of making the project stand out, Vadesa ensured the project sported plentiful greenery to distract from the dusty environs of Morbi. As the plot for the office lies adjacent

to Soncera's manufacturing unit, the use of greenery was also intended to offset the industrial bleakness of the neighbouring cluster of buildings. Speaking about this distinguishing feature, Vadesa says, "I wanted to give a lush, green skin to the skeleton of this plan so that it balanced the dead production facility land in the neighbouring manufacturing unit."

The facade of the building consists of a 10 ft wide entry foyer and an ornamental concrete pillar,

Below A voluminous foyer and lush greenery greet visitors to the 20,000 sq ft corporate house.

Facing page The stairs from the high ceilinged reception lead up to a wooden solarium, the waiting area for guests wishing to access the showroom.





Soncera



Soncera

Facing page The double-height reception connects to the staff areas on the ground floor and the showroom on the first floor.

Below Large windows let in plenty of light into the offices, creating a cheery atmosphere.

achieving Vadesa's desired vertical proportions. From the foyer, the wide glass doors open into the reception area. The reception is a voluminous, double-height box. The high ceiling, combined with the porous glass boundary between the foyer and reception creates a sense of openness along with a welcoming ambience.

The two-storey volume lies perpendicular to the reception, and has strategically segregated the management and staff areas from the display space on separate floors. The ground floor contains the offices of the chairman, the directors, the managers and the general staff in addition to a fireproof storeroom for archival documents. The kitchen, pantry, dining room and restrooms are also located on this floor.

The first floor display area is accessed by a wide staircase that ascends to a wooden-decked solarium. This waiting area then leads to the display area where the company's wares are showcased. Large glass windows allow in ample amounts of natural light, and also offer views of the lush, landscaped lawns surrounding the project. Creating these green spaces was difficult due to the industrial pollution in Morbi, but also important to elevate the project above the competition's offices.

"The green landscape gives you a feeling that you are in a tropical getaway rather than a manufacturing hub like Morbi," Vadesa adds.

Besides the green landscaping, the project showcases a simple, earthy material palette, with prominent use of raw wood, concrete and Kota





These pages Lying adjacent to the company's manufacturing facility, the showroom on the first floor functions as a place to display the wares.

stone. This office is also the first in Morbi to use Kota stone, a natural material, in this hub of artificial ceramics. The interior has been kept minimal, and readily available natural materials have been used.

"It was this simple palette that converted the place to a spiritual, Zen-like working environment," says Vadesa.

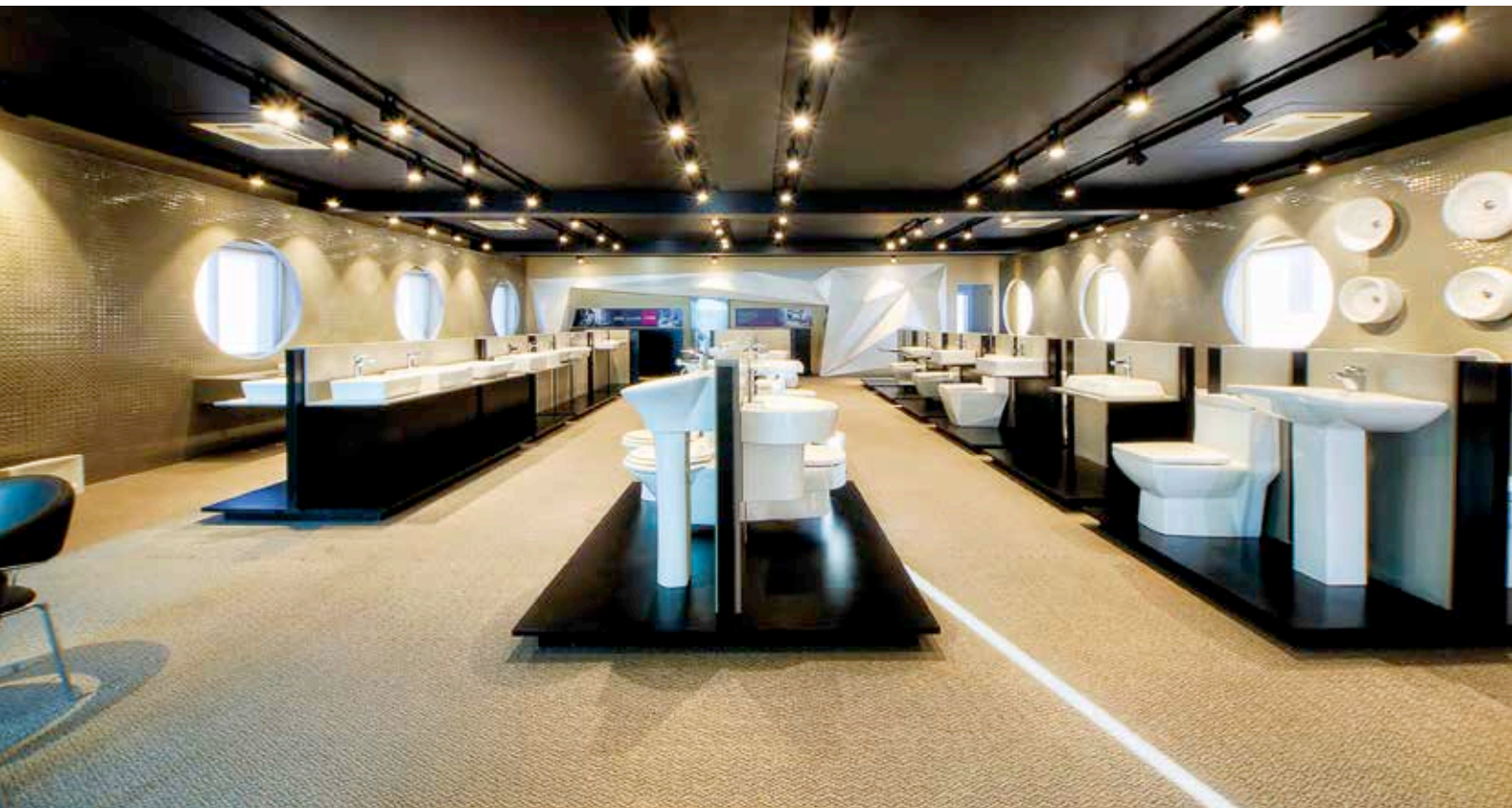
The closeness to nature is also manifested through the sustainable measures adopted in this project's design. The exterior lights for the facade are solar powered and light sensitive. Additionally, the rainwater-harvesting tank for this office is large enough to meet the annual irrigation needs for the landscaped lawns.

The project is neatly contained within the square volume of the structure. "Cubics and proportions are what thrills me," says Chetan, speaking about the office's interiors. The spaces are cleanly organised, with storage areas concealed behind sliding veneer panels. Clean, extended sightlines characterise the interiors of this office, and verdant green lawns its exterior.

The Soncera Corporate House is an impressive project that sets a trend for corporate headquarters in Morbi and achieves a contemporary, minimalist design against a highly industrialised backdrop.



Search 46097 at [trendsideas.com](https://www.trendsideas.com)



Location Morbi, Gujarat

Owners Sonam Ceramics

Interior designer Chetan Vadesa; Chetan Vadesa Designs

Contractor Manojbhai Gajjar

Windows UPVC

Hardware Ozone, Kich

Tiling Q-Bo, Sentosa

Plumbing Kohler

Electrical Cree, Hybec, Philips

Paints Asian Paints

Veneers Euro Décor Pvt. Ltd.

Lighting Cree, Hybec, Philips

Workstations Featherlite

Furniture HOF Furniture System Pvt. Ltd., Featherlite

Toilets Soncera

Story by Dushyant Shekhawat

Photography by Jignasa Jadwani

FRESH PERSPECTIVE

Despite a relatively small footprint, this real estate developers' association office has a spacious feel, thanks to a design that has also raised the bar for high-end office fit-outs

Space planning is a priority for any office

design, but it takes on even greater significance when you are working with a tight space that has to meet a range of diverse requirements.

Multi-use adaptability helped determine the design of the refurbished offices of the Real Estate Developers' Association of Singapore (REDAS) by designphase dba. It wasn't the only factor, however. Design director Joris Angevaare says the association also required an impressive office interior that would mix corporate aesthetics with an upmarket hospitality venue.

Dr Steven Choo, CEO of REDAS says the brief to designphase dba was to create a prestigious corporate office fit-out that would reflect the association's role as the leading professional and representative real estate industry body in Singapore.

"It also needed to serve as a multi-purpose

downtown hub for our members," he says.

All of these considerations needed to come together in an area of around 300 m², Angevaare says. "Although the size of the office was doubled with this project, we needed to fit a lot in."

Not surprisingly, creating a sense of space was essential, starting with the reception area.

"We provided long sightlines in a design that was inspired by Mies van der Rohe's Barcelona Pavilion," says Angevaare.

Glass walls are positioned so that guests arriving in reception can get glimpses of the rooms beyond. This leads the eye through the office so it is perceived as a much larger space. An illuminated raised ceiling element in the reception area also gives an impression of height and spaciousness. The reception area is further defined by a custom mirror film on one long glass wall.

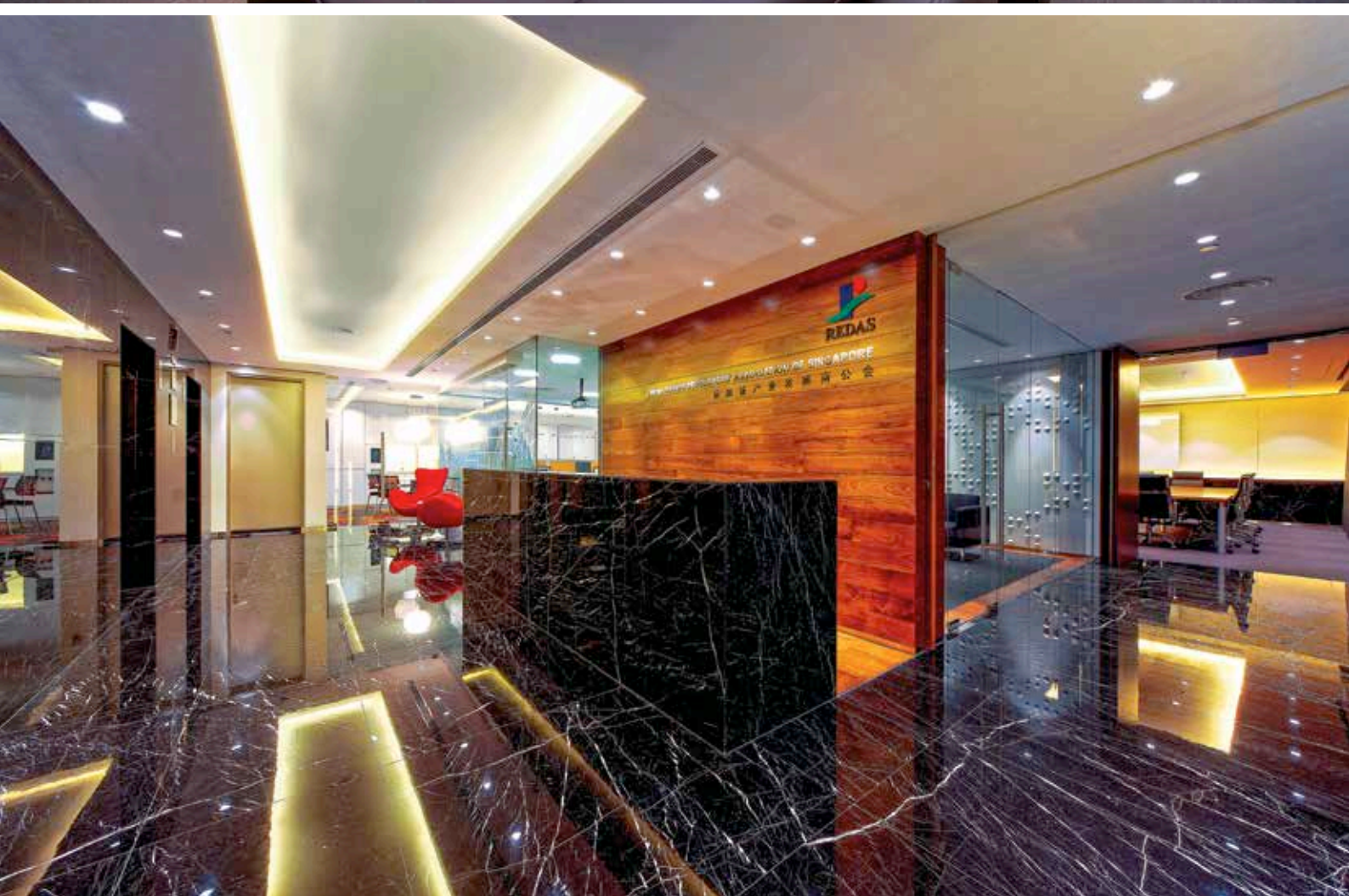
"The pattern of high-rise towers on the mirror

Below and facing page below

Sleek Nero Marquina marble is paired with dark-stained wood in the reception area of the office of the Real Estate Developers' Association of Singapore (REDAS). The reflective sheen of the marble and the glass walls help to make the space seem larger.

Facing page above The reception leads to a small meeting room and an exhibition space that doubles as a seminar room. Concealed doors in the front wall of this room open from the reception area.







Left The illuminated square ceiling echoes the shape of the boardroom, which opens to a rooftop garden. As with the reception area, the mix of marble and wood marries a corporate look with the need for a warm hospitality venue. REDAS CEO Dr Steven Choo says the design has delivered on all counts.

Below White walls give the staff office area a smooth, uncluttered look. The all-white decor is relieved by a colourful, flower-patterned carpet.

Legend to plans 1 entry, 2 exhibition and seminar room, 3 meeting room, 4 boardroom, 5 offices, 6 roof garden.

film references the association's business," says Angevaare. "The film layers give the glass a three-dimensional effect and convey a sense of positivity or reaching for the sky."

The design team also maximised a view of a roof garden to draw the eye out beyond the office. This can be seen from a small meeting room, exhibition space, boardroom and circulation area – and from the staff office beyond. The glazed walls of the exhibition space and meeting room also mean staff benefit from daylight exposure.

The designer says Nero Marquina marble gives the office a high-end corporate look.

"With many social functions held in the office, it was also important to provide an inviting interior. For this reason, the lighting is warm, rather than cold. And there is still a traditional feel to the office, thanks to the extensive use of dark-stained wood in reception and in the boardroom."

In another juxtaposition of the traditional with the contemporary, a white wall with a textured dot pattern runs the length of the office, from a small meeting room through to an exhibition space that doubles as a seminar room. Extending this wall beyond the glass walls was another way to make

the space seem larger, says Angevaare.

Because privacy may be required at times, the small meeting room can be screened with blinds. There is also a large wood pocket door concealed within the wall behind reception. This can be pulled to close off the entire area on the other side.

"There are also two large wood doors opening to the boardroom," says Angevaare. "We wanted to provide a grand gesture for this space. For a similar reason, the corridor leading to the boardroom is very wide – it creates an impressive entry."

To provide flexibility and accommodate social functions, the tables in the boardroom can be moved and the room reconfigured. Similarly, the exhibition space can be reconfigured easily. Power points are positioned in the floor so there is no need to run cables across the room.

In the staff work area, a bank of white cabinetry forms a clean, uncluttered backdrop. A colourful flower-patterned carpet adds a touch of informality, but doesn't detract from the exhibition space on the other side of the glass wall.



Search 36662 at [trendsideas.com](https://www.trendsideas.com)



Location Offices of the Real Estate Developers' Association of Singapore (REDAS), Singapore

Interior designer designphase dba; design director Joris Angevaare; senior designer Simin Lin

Civil engineer RSP Architects Planners & Engineers

Mechanical and electrical engineer Squire Mech

Quantity surveyor Davis Langdon and Seah

Fire consultant Architects 61

Fit-out company Taishin Builders

Hardware Häfele

Carpet Contrac-Image Trading; Network Contracts

Lobby flooring Nero Marquina marble

Acoustic wallcoverings Woven Image EchoPanel

Paints Nippon Paint

Lighting Modular Lighting

Workstations Vanguard

Office chairs Vanguard; Vitra

Boardroom table Wilkahn

Reception furniture Bespoke

Sanitary solutions Geberit; Toto (W Atelier)

Air conditioning Daikin; Mitsubishi Electric

Story by Colleen Hawkes

Photography by Fearghal Hendron



FEAST FOR THE EYES

In this restaurant, custom furniture, furnishings and artworks feature abundant references to Latin American history and culture

Left The facade of the Américas River Oaks restaurant designed by Jordan Mozer reflects the eclectic nature of the interior. Bronze-relief images depict the Andes, a two-headed llama from early Inca ceremonial wedding vessels; graffiti as seen in modern-day Rio de Janeiro; and the chinchilla.

Right The bar near the entry looks through to the upper dining room. Leather cladding on the wall columns and a curtain in wool felt are material references to Texan cowboys and the gauchos of South America.



From gauchos roaming the pampas to the corn, beans and maize that were staple foods for 3000 years, the symbols of Latin American history and culture are many and diverse. One way to draw these elements together under a single roof is with a decor that evokes the region's most famous literary style – magical realism.

Américas River Oaks restaurant, created by design architect Jordan Mozer and run by Nicaraguan chef Michael Cordua, reflects this imaginative approach. Both men are aficionados of the work of the great South American writer Gabriel García Márquez and his favoured genre, magical realism, led the design.

The surprising, hybrid decor is appropriate for the avant-garde restaurateur. Cordua is noted for creating South American dishes made exclusively from foodstuffs indigenous to the Americas, but using culinary techniques from Europe, resulting in radical, contemporary North American dishes. If the menu sets up a dialogue of unexpected tastes, then

the same can be said for the decor, says Mozer.

"The restaurant is designed to convey the surreal New World culture of hybrids, a non-linear architectural narrative, like a dream or a poem, that unfolds from the first glimpse of the pre-Columbian graffiti on the facade and meanders through every corner of the interior, even into the smallest powder room."

The fine-dining restaurant is on the upper level of a 1930s shopping centre in Houston. Interiors comprise a bar, terrace and lounge, together with a raised, reconfigurable dining room. The furnishings are loose and many partitions are operable to allow flexibility and to increase density in the main dining room on quiet nights. And almost every element in Américas River Oaks confounds expectation.

"The doodles on the bronze-relief facade were inspired by the Nazca geoglyphs of ancient Peru, Incan gold figures and the modern-day graffiti of Rio de Janeiro," says Mozer. "At the bar, there's another contemporary cultural reference – 'hoodie' bar stools with 'skinny jean' legs."

"A raised private dining room overlooks the bar and this can be separated by a moveable felt partition – the same material that is used to make cowboy hats," says Mozer. "It also references the Incas' use of llama wool and cotton fibres to create textiles, weapons, boats and bridges. Advantages of using a wool material to create partitions include its sculptural and sound attenuating qualities."

On the walls, sculptures of maize, beans and popped corn are also made from felt.

"Between the bar and the terrace dining area, four steel-framed, leather-covered sculptures

demarcate the lounge – the leather is another nod to gauchos and cowboys," says Mozer. "For the dining room I designed feature 'hugging' love seats in the colour of chocolate or coffee, both signature commodities in Latin America."

A boardroom and another private room overlook the dining room – every space has myriad features that help conjure the spirit of the Americas. Exotic cast bronze pitcher plant lamps evoke their living, insect-devouring counterparts. Powder rooms are fitted with sculptural illuminated Soul Window mirrors and cast bronze vanity basins.

These pages The lounge and dining areas feature sculptural chairs and partitions by Jordan Mozer. The backs and legs of the bar stools were inspired by modern streetwear – hoodies and skinny jeans.





As with Chef Cordua's dishes, each component of the restaurant's design has been hand-made from scratch and produced in America.

"Many couture studio furnishings and furniture were created for the project," says Mozer. "These were produced in Chicago and Houston by artists, craftspeople and factories in just 11 weeks, the entire process streamlined by rapid prototyping and manufacturing techniques."

Materials for the restaurant were chosen for durability and sustainability – to develop patinas, not maintenance issues. Elements were sourced

and produced near the site, or were recycled. Nothing was imported or chosen from a catalogue. The earthy palette includes regional mahogany, American ebony and bronze, as well as Chicago glass, wool felt burlap, saddle leather and raw cotton denim, to name only a few finishes.

Américas River Oaks is more than the sum of its diverse custom-designed parts – together, they evoke a cultural cornucopia for the diner's pleasure.

 Search 43445 at trendsideas.com

This page In the dining areas felt wall sculptures depict popped corn while wall lamps imitate South American pitcher plants. The large red Rasta chandelier is in felt and hand-blown glass.

Facing page Soul Window mirrors and cast bronze vanity basins await patrons in the powder rooms.



Location Américas River Oaks restaurant, Houston, Texas
Design architect Jordan Mozer, Jordan Mozer and Associates, design team: Jeffrey W. Carlross, Scott Genke, Peter Ogbac, Manuel Hernandez
Architect of record Jeffrey W. Carlross
Construction company JE Dunn Construction
Graphics Jordan Mozer and Associates
Structural engineer Haynes Whaley Associates
Mechanical engineer JEK Engineering
Code consultant All Texas Permits
Flooring Tekla engineered wood flooring in White Oak (entry), Daltile quarry tile in Sahara Sand (bar), Masland Contract carpet in Surge 7224,
Columns Finished in custom-stained leather
Wall treatments Sherwin-Williams paint, leather partitions

by Jordan Mozer Studios (lounge), burlap (dining), mosaic glass tile by Architectural Systems (powder rooms)
Furniture All designed by Jordan Mozer Associates with fabrication by Wood Goods Industries or Delta Furniture, including cast resin bar stools and wing-back chairs, both upholstered in leather
Lighting All custom designed by Jordan Mozer Associates, including hand-blown glass pendants with hand-sculpted wool felt light fixtures, hand-polished, cast bronze Swamp Flower table lamps, felt chandeliers, Rasta lamps
Powder room Bronze sink, resin mirror by Jordan Mozer

Story by Charles Moxham
Photography by Doug Snower



PROPERTIES ON THE BLOCK

TRENDS SELECTS PREMIUM PROPERTIES MAKING THE ROUNDS TODAY

TUSCAN ESTATE SIGNATURE MEADOWS

Developer: Kolte-Patil Developers Ltd

Location: Pune

Status of the project: Under construction

Area of project: 13 acres

Residential type: 3 & 4 BHK apartments

Residential area: 1970-2500 sq ft

Architect: RSP Design Consultants (India) Pvt Ltd, Pune

Landscaping: WAHO Landscape Design, New Zealand

Construction: Kolte-Patil Developers Ltd

Special features: The T-shaped tower is open on three sides allowing for ample

natural light and ventilation. Each home comes equipped with cantilevered private decks, designer private gardens and European modular kitchens. The space also houses a clubhouse with a squash room, an air-conditioned gymnasium, infinity edge swimming pools, basketball and tennis courts and a multi-purpose party hall



PRICE:
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CRORE
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PRICE:
₹ 45
LAKHS
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MAITREYA GREENS

Developer: Maitreya Realtors & Constructions Pvt Ltd

Location: Nashik

Status of the project: Under construction

Area of project: 10 acres

Residential Type: 2, 2.5, 3 and 4 BHK apartments

Residential area: 900-5000 sq ft

Architects and Landscaping: Origin Architect, Beijing

Construction: Skylark Construction Pvt Ltd, Thane

Special features: It is an IGBC Re-gold certified project with feature, such as

use of eco-friendly materials, rainwater harvesting, sewage treatment plant, low flow fixtures and faucets, solar water heating systems, efficient lighting fixtures and appliances, garbage shafts, vermin compost pits, electrical charging points for vehicle, low VOC materials and an eco-friendly landscape design

THE GALLERY: FRANK GEHRY – FIRST MAJOR RETROSPECTIVE IN EUROPE, PARIS

October 8, 2014 – January 26, 2015

THE FIRST EVER IN-DEPTH EUROPEAN RETROSPECTIVE EXHIBITION OF FRANK GEHRY'S WORKS IN PARIS

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Frank Gehry's name has always been associated with architecture that pushes the envelope. Since the founding of his practice in the 60s, his buildings have become iconic structures that have broken new ground in terms of design method and usage of materials. The Centre Pompidou in Paris has announced an exhibition, which is to be the first major retrospective of his works to be held in Europe. The exhibition comes on the heels of the unveiling of Gehry's latest project, the Fondation Louis Vuitton in Paris. The retrospective is to be an exceedingly detailed look back at Gehry's role as an architect and how he shaped the discipline. The curators of the exhibition, Frédéric Migayrou and Aurélien Lemonier have been meticulous in assembling the projects for the retrospective. There are over 225



FREDERICK R. WEISMAN ART AND TEACHING MUSEUM



MARQUÉS DE RISCAL HOTEL

UPCOMING EVENTS

HOW THINGS DON'T WORK: THE DREAMSPACE OF VICTOR PAPANЕК
NEW YORK, UNTIL DEC 15

Unseen works of one of sustainable design's first advocates, architect Victor Papaněk

SAUL STEINBERG DRAWINGS: ARCHITECTURE PUBLIC SPACE
NEW YORK, UNTIL JAN 3

A showcase of the architectural drawings and sketches of famed New Yorker cartoonist, Saul Steinberg

THE MACKINTOSH ARCHITECTURE EXHIBITION
GLASGOW, UNTIL JAN 4

A retrospective reviewing the distinctive, characteristic British typology of architect Charles Mackintosh



NATIONALE-NEDERLANDEN BUILDING



CHIAT/DAY AGENCY



BILBAO GUGGENHEIM MUSEUM



JAY PRITZKER PAVILION



DZ BANK BUILDING



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drawings and sketches and 67 models on display, showcasing over 60 of Gehry's major works. Amongst the works showcased are the Vitra Design Museum in Germany (1989), the Guggenheim Museum Bilbao (1997), the Walt Disney Concert Hall (2003) and the Beekman Tower in New York (2011). The exhibition is also showcasing an exhaustive 260-page catalogue filled with Gehry's original illustrations as well as exclusive interviews. The exhibition aims to bring forth Gehry's fixation with architecture as a means of expression, and offers a peek into a truly special oeuvre.



CLEVELAND CLINIC LOU RUVO CENTRE FOR BRAIN HEALTH

PETER SHIRE: PUBLIC WORK, LINES OF DESIRE
LOS ANGELES, UNTIL JAN 31

An examination of the commissioned public projects executed by architect Peter Shire through his career

LESSER KNOWN ARCHITECTURE
LINCOLNSHIRE, UK, UNTIL MAR 20

Discover an unexplored side of architectural and interior design and monuments in the UK

ARCHITECTS AS ARTISTS
LONDON, UNTIL MAR 29

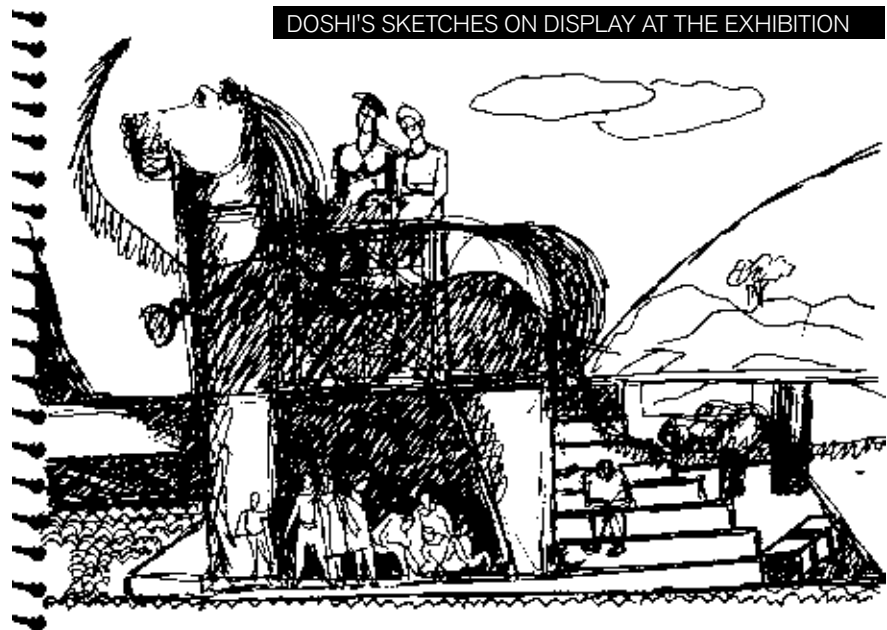
An exhibition displaying the exquisite drawings of architects from the Renaissance to the 20th Century

REVIEW: CELEBRATING HABITAT – THE REAL, THE VIRTUAL & THE IMAGINARY, NEW DELHI

October 9-November 30, 2014

AN IMMERSIVE EXHIBITION AT NGMA NEW DELHI CELEBRATES THE WORKS OF B V DOSHI

The six decade career of B V Doshi, arguably India's most well-known architect, became the focus of a recent exhibition that was held at the National Gallery of Modern Art (NGMA), New Delhi. Celebrating Habitat: The Real, The Virtual & The Imaginary opened in October. This exhibition was curated by Khushnu Panthaki Hoof, an architect and also Doshi's granddaughter. The collection on display consisted of drawings, models, photographs and textual depictions. Doshi's works and concepts come to life amidst the exhibits, offering a sense of the architect's oeuvre over the years. Some of his landmark projects showcased at Celebrating Habitat included the Indian Institute of Management in Bangalore, the Kanoria Centre of Arts in Ahmedabad along with the Gufa. A walk through of the exhibition bought in the experience of visiting Doshi's house, walking down the halls of his office Sangath or clambering across the roof of the Gufa. Speaking about Doshi's vitality, Hoof says, "With every project, he starts from scratch, as if he's never done it. And he doesn't ever go back to anything he's done before. So every project is an exploration." Celebrating Habitat is a great starting point for one's own exploration of this legendary architect's work.



DOSHI'S SKETCHES ON DISPLAY AT THE EXHIBITION





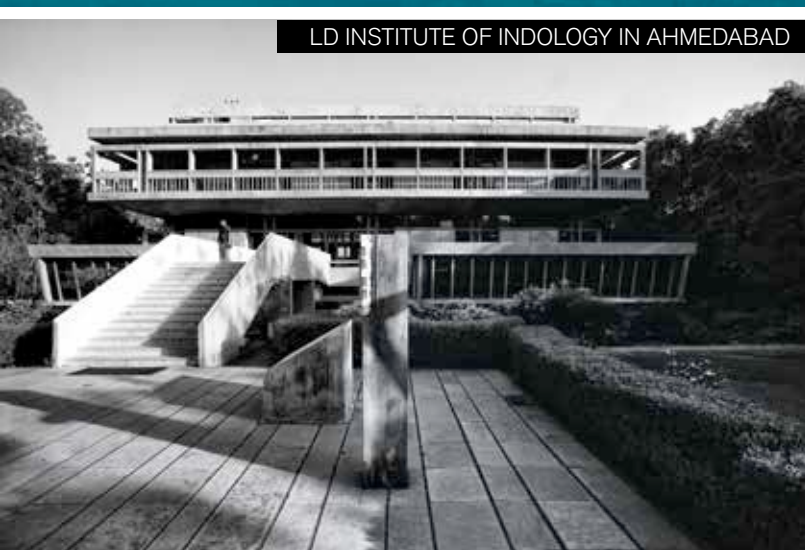
SANGATH IN AHMEDABAD



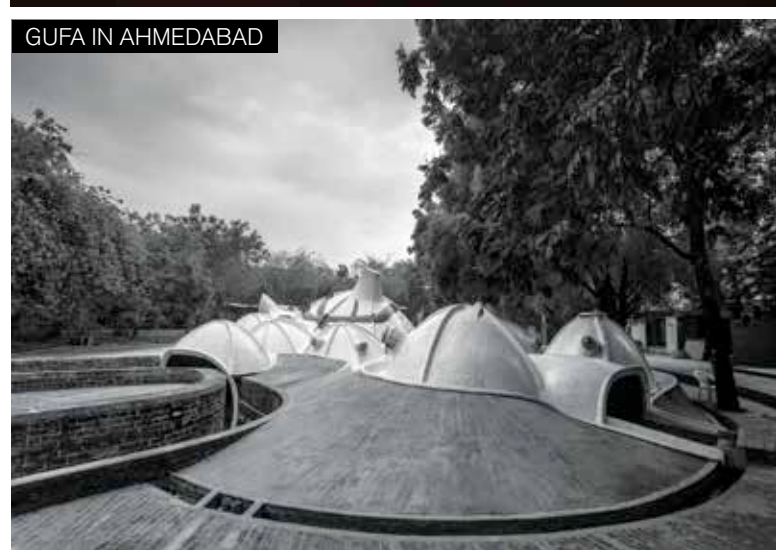
FRAGMENTS OF CITY



DISPLAY AT THE EXHIBITION



LD INSTITUTE OF INDOLOGY IN AHMEDABAD



GUFA IN AHMEDABAD

CONCEPT: DETOUR AT LONDON DESIGN FESTIVAL

September 13–21, 2014

THE DETOUR BOOK WAS THE FOCUS OF THIS TRAVELLING EXHIBITION



BY GAMFRATESI

The Detour project, an initiative of the non-profit organisation lettera27 was in London recently. This travelling exhibition was curated by Raffaella Guidobono and comprised of a display of personal notebooks of some of the world's leading designers like Karim Rashid, Kiki van Eijk, Oki Sato, Rodrigo Almeida, Another Mountainman, BCXSY, Yves Béhar, Tord Boontje, Fernando & Humberto Campana, GamFratesi, Lyndon Neri & Rossana Hu, Antonio Marras, Joep van Lieshout and Alfred von Escher. Their musings, scribbles and sketches fill the pages of the over 250 Moleskine notebooks on display. In addition to the contents of their pages, the Moleskine notebooks also reflect aspects of their owner's personalities. Each of the books bears the marks of creative tinkering,



BY KIKI VAN EIJK



BY ANTONIO MARRAS

THE DETOUR BOOK



leading to their transformation from mere books to art objects. The personalised notebooks are physical representations of the often intangible creative process responsible for so much of a designer's work. In the electronic age, these notebooks come as a breath of fresh air and are a delightful contrast from the CAD renderings and digital worksheets we are used to seeing. This travelling exhibition continues to remain available to the public online at www.moleskine.com/the-project



BY KARIM RASHID



BY YVES BÉHAR



BY FERNANDO&&UMBERTO CAMPANA



BY ALFRED VON ESCHER

TRANSFORMATIVE ART THAT ALTERS PERCEPTIONS & NEIGHBOURHOODS

OWL EYES
BY BORDALO II
Covilhã, Portugal; 2014

//
I am part of a highly consumerist, materialistic and greedy generation. With the excessive production of things, especially technological material, there is a proportional increase in the production of "garbage." And I say "garbage" in quotes because it is a very abstract definition. "One man's garbage is another's treasure." An owl is a symbol of culture and education, and I have placed it in the historical center of Covilhã where there are a lot of abandoned buildings and ruins.



MAGIC CARPETS
BY MIGUEL CHEVALIER
Castel del Monte,
Italy; 2014

//
Magic Carpets is an installation that unfolds at nightfall in the inner courtyard at the Castel del Monte, the medieval architectural masterpiece, that revisits through digital art the tradition of mosaics, which prefigure the advent of pixels. Set to music by Jacopo Baboni Schilingi this world of moving colours and shapes takes us, as in a giant kaleidoscope, on an imaginary and poetic voyage..





FILL IN THE POTHOLES
BY FILL IN THE POTHOLES PROJECT
(www.fillinthepotholes.com)
Mumbai, India; 2014

//
The Fill in the Potholes Project began as a satire on the sorry state of roads in the city, so as to drive people's attention towards this grave problem by filling them with stories, where potholes are the protagonists. But what initially started as a satire is now moving one step closer to actually fill in the potholes. The Fill in the Potholes project is now crowd-funding to gather support and to spark conversations and build this solution together.
//



OCEAN ATLAS
BY JASON DECAIRES TAYLOR
(www.underwatersculpture.com)
Nassau, Bahamas; 2014

//
With our oceans and coral reefs currently facing collapse from numerous threats. The piece symbolises the burden we are currently asking future generations to carry and the collective responsibility we have to prevent its collapse. Constructed using sustainable pH neutral materials it creates an artificial reef for marine life to colonise and inhabit, whilst drawing tourists away from over stressed natural reef areas.
//

SHOWCASE

LATEST IN DECOR & BATHROOM ACCESSORIES

Hafele's Caesarstone comes to India

Quartz manufacturer Caesarstone has made its arrival in India via a partnership with Hafele India Pvt. Ltd. The durable, non-porous and easy-to-maintain surfaces contain upto 93% natural quartz, making them a valuable addition to any interior. Hafele India has added Caesarstone to its portfolio, further broadening their spectrum. This new partnership offers Indian consumers to experience the quality offered by one of the world's leading brands. For more information, email customer care@hafeleindia.com or call +91-18002666667



Hermes scarves find a home

French luxury brand Hermes has created a virtual edifice to house their popular scarves. La Maison Des Carres, or lamaisondescarres.com, is a website designed by illustrator Pierre Marie in collaboration with Bali Barret, artistic director at Hermes. The site looks like a house and visitors are free to wander from room to room, browsing the constantly changing collection of scarves, shawls and stoles. It serves as a platform as both an online store and showcase for their scarf collection. For more information, call +91-22-22717400



Enliven your walls with Elementto Lifestyle

Elementto Lifestyle, the boutique store that offers a spread of interior lifestyle products has announced a new range of wallpapers. The metallic hues bring a contemporary facet to this range, which has offerings in silver, gold, brass and copper as well as bold shades of red, purple and green. Curated by Rohit Gupta, the founder of Elementto Lifestyle, these wallpapers add richness to any space they are used in. For more information, call +91-22-49103000

Kochi-Muziris Biennale 2014 - Whorled Explorations



Slated to commence on December 12, 2014 and curated by artist Jitish Kallat, the second edition of Kochi-Muziris Biennale features 94 artists from 30 countries. Titled Whorled Explorations, the event will be open to the public until March 29, 2015 and takes place at multiple venues in the city of Kochi, South India. Organised by the Kochi Biennale Foundation, the festival aims to draw on Kerala's rich tradition of public action to create a forum for intelligent and creative responses to the realities we inhabit.

History Now, a series of talks and seminars conceived by the Kochi Biennale Foundation will accompany the central exhibit. In addition, there will also be a Student's Biennale to engage students from government-run art colleges across India. Other programmes include, performances, collateral events and interactive projects for children, along with the Artist's Cinema project. For more information, visit www.kochimuzirisbiennale.org



**Kochi-
Muziris
Biennale
2014**

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